

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2647.

SATURDAY, JULY 20, 1878.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL GEOGRAPHICAL SOCIETY.—AFRICAN EXPLORATION FUND.**—The Report of the African Exploration Committee to the Council of the Royal Geographical Society having been adopted by the Council, and approved by the Subscribers at a Meeting on the 1st Inst., it will be performed in accordance with the Report, to despatch without delay a small Expedition to explore the country between the East Coast and the southern end of Lake Nyassa. The expeditionary party will be commanded by Mr. Keith Johnston, the well-known Geographer, who has had two years' experience as a scientific explorer. The party will leave England in the autumn, starting from the end of the railway road, now being constructed by a party of English engineers from Dar-es-Salaam (20 miles south of Zanzibar), the Expedition will direct its course to the northern end of Lake Nyassa, a distance of 200 miles, and examine the newly-discovered Livingstone or Koni Mountain Range, reported to be 15,000 feet high, to the N.E. of the Lake.

Should this part of the journey be successfully performed, and the resources of the party not have been exhausted, a further exploration will be made of the country (180 miles in width) lying between Nyassa and the southern end of Tanganyika.

As the extent and completeness of the proposed exploration will depend on the funds at the disposal of the Committee, which at present are about £2,000, a renewed APPEAL is made to the public for further support.

Donations and annual subscriptions may be paid to the Chief Clerk of the Royal Geographical Society, 1, Savile-row, W.; or to Messrs. Goss, Biddulph & Co., 43, Charing-cross, to the credit of the African Exploration Fund.

Balance of amount already subscribed .. .. £1,494 2 10  
Royal Geographical Society (second grant) .. .. 500 0 0  
No. 1, Savile-row, W., June, 1878.

**DR. HEINEMANN'S POPULAR LECTURE** on the HUMAN FACE with numerous and humorous illustrations.—Dr. HEINEMANN, F.R.G.S., is now making arrangements with Institutes and Schools for the delivery of this Lecture. The Lecture has already been delivered eighty times, amongst others at the Crystal Palace, Streatham, Balsall, Sheffield, Leeds, &c.—Apply "A highly interesting lecture."—Sheffield Independent. "The lecture abounded with instruction, given in a most popular and pleasing way."—Telegraph.

**MODERN EXTRAVAGANCE: its Cause and Cure.**—Miss EMILY FAITHFULL will be happy to arrange with Clergymen and Secretaries of Institutes for the DELIVERY of the LECTURE given at the MANSION HOUSE, JUNE 19th, under the presidency of the EARL OF MARCHMONT, K.G.—Apply, by letter, to Miss FAITHFULL, Office of West London Express, Præd-street, London.

**CRYSTAL PALACE PICTURE GALLERY.**—The Gallery is now RE-OPENED for the SEASON, with a NEW COLLECTION OF BRITISH AND FOREIGN FIGURES for SALE.—For particulars apply to Mr. C. W. Wass, Crystal Palace.

WILL SHORTLY CLOSE.

**MR. RUSKIN'S TURNER DRAWINGS.—ONE HUNDRED and TWENTY DRAWINGS** by the late J. M. W. TURNER exhibited at Mr. Ruskin's Pictures, are NOW ON VIEW at their GALLERIES, 149, New Bond-street. Mr. Ruskin's "Notes on the 'collection,'" enlarged from 84 to 140 pages, price, by post, 1s. 2d. 9-45 A.M. to 6-30 P.M.

**MR. RUSKIN (DRAWINGS by).—SIXTY DRAWINGS** by Mr. RUSKIN, illustrative of Turner's Life and Teaching, HAVE BEEN ADDED to the above COLLECTION of TURNER DRAWINGS.—The FINE-ART SOCIETY, 149, New Bond-street.

**FAC-SIMILES in COLOURS** produced by the Arundel Society from the Old Masters are SOLD to the public as well as to Members at a price varying from 10s. to 100s., and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michael Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists, with particulars of Membership, will be sent post free on application at 51, Old Bond-street, London, W.

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**STRATFORD-UPON-AVON GRAMMAR SCHOOL.—APPOINTMENT of HEAD MASTERS.**—In consequence of Clerical Preferment conferred on the Rev. R. VALPY FRENCH, D.C.L., the Head Master of the above School, the Rev. R. NORS, acting under the authority of a scheme made in pursuance of the "Endowed Schools Act," will proceed to the ELECTION of a HEAD MASTER on the 15th day of AUGUST next, at 1 o'clock in the Afternoon, at the Town Hall, Stratford-upon-Avon. Candidates are requested to send their applications, accompanied with Testimonials on or before the 5th day of August Next, addressed to "The Governors of the Grammar School of King Edward VI.," at Stratford-upon-Avon, under cover to Messrs. HOBBS, SON & PEARCE, Solicitors, Stratford-upon-Avon.

The qualification for the Head Mastership, as directed by the Scheme, is that he shall be a Graduate of some University in the United Kingdom, but not necessarily in Holy Orders.

The salary of the Head Master is £500 a year, augmented by Capital Fees, the amount of which is to be fixed at the uniform rate of £1. a year for each boy attending the School. The number of boys attending last School Term was 52, and has steadily on the increase since the adoption of the New scheme.

The Head Master's House, capable of accommodating about 10 boys, and the Head Master's Room, intended to take Boarders to be educated at the School. The terms for such Boarders not to exceed £6. per annum, exclusive of the Tuition Fees.

The present Master holds also the appointment of Minister of the Chapel, and the Borough of Stratford-upon-Avon. The new Master will be held in high esteem for this post, which has not my weekly duty of one or two visits.

A copy of the School Scheme may be obtained on payment of 1s. by any intending Candidate, on application to the undersigned, who will furnish any further information.—HOBBS, SON & PEARCE, Stratford-upon-Avon, July 19th, 1878.

**THAME SCHOOL.—THE GOVERNORS** of this SCHOOL propose to make the FIRST APPOINTMENT of a HEAD MASTER in OCTOBER NEXT.

A Scheme for the Management of the School, under the Endowed Schools Act, has been approved by Her Majesty in Council, and the Head Master will hold his office subject to the provisions of the Scheme.

The School is to be a Day and Boarding School for Boys between the ages of 8 and 17 years.

The Subjects of Instruction are to be as follows:—Reading and Writing—Arithmetick—Geometrie—History—Latin—Greek—English Grammar—Composition and Literature—Latin and at least one Foreign European Language—Drawing and Vocal Music. Greek may also be taught as an extra.

The Head Master will receive a fixed stipend of £50. a year and a Capital Fee, on such terms as may be agreed upon between him and the Governors, not less than £100. a year, for each Boarding Boy. The Head Master will also be allowed to take Boarders. The payment for each Boarder, apart from the Tuition Fee, will be fixed hereafter by the Governors, in concert with the Head Master, but must not exceed £5. per annum.

The Head Master is not required to be in Holy Orders.

The School Buildings, which are now in course of erection, are designed to accommodate 100 Scholars, including 40 Boarders, and a Residence will be provided for the Head Master free from Rates and Taxes.

APPLICATIONS from CANDIDATES, together with 50 Copies of Testimonials, should be sent to the Governors, not later than the 1st of OCTOBER NEXT, to the Clerk to the Governors, Mr. W. PARKER, Thame, from whom a Copy of the Scheme may be obtained. It is requested that no personal application may be made to any Governor.

The Buildings are expected to be ready for occupation at Christmas, 1879.—WILLIAM PARKER, Clerk to the Governors, Thame, 17th July, 1878.

**LONDON SCHOOL of MEDICINE for WOMEN**, 39, HAMPSTEAD, BRUNSWICK-SQUARE, W.C.—The WINTER SESSION begins on the 10th of OCTOBER. The Course of Instruction includes all the Lectures required for the Medical Examinations. Clinical Instruction is given at the ROYAL HOSPITAL. An ENTRANCE SCHOLARSHIP, value £50., will be awarded after a Competitive Examination in Arts on the 30th SEPTEMBER.—Apply to Mrs. THORNE, Hon. Sec., at the School.

**EDUCATION.—GERMANY.—A YOUNG LADY, TAKING HER SISTER ABROAD this Autumn, to complete her education, hopes to find TWO or THREE OTHER YOUNG DIES, who are requiring suitable living and company, and are now in Schools, might be interested to know. Has resided two years in France and Germany. References exchanged.—Address G. S., Chemist, 1, St. John's Wood-terrace, N.W.**

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**CAMBRIDGE HIGHER LOCAL EXAMINATION for WOMEN**, 1879.—Mr. J. H. YOUNG, M.A., Assistant Master in Kensington Grammar School, WILL COMMENCE in OCTOBER, LECTURES on GROUPS H. and A. (Divinity and English), at 6, Pembroke-road, Kensington.

**THE WESTERN COLLEGE, BRIGHTON,** is recommended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed system of instruction, which combines the advantages of the public schools with great personal care. Special attention is paid to the French and German Languages.—Prospectus of Terms, &c., on application to the Principal, Dr. W. PORTER KNIGHTLEY, F.G.P.

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Contents.

I. MARQUESS WELLESLEY'S INDIAN ADMINISTRATION.  
II. THE REMAINS OF EDMUND J. ARMSTRONG.  
III. LECKY'S ENGLAND in the EIGHTEENTH CENTURY.  
IV. ORIGIN and WANDERINGS of the GIPSIES.  
V. PRIMITIVE PROPERTY and MODERN SOCIALISM.  
VI. M. DOUDAN'S LETTERS.  
VII. RUSSIA and BOUMANIA.  
VIII. THE GOLD MINES of MIDIAN.  
IX. FINLAY'S HISTORY of the SERVITUDE of GREECE.  
X. THE CONSTITUTION and the CROWN.

London: Longmans & Co. Edinburgh: A. & C. Black.

THE QUARTERLY REVIEW, No. 291, is published THIS DAY.

Contents.

I. DR. ROUTH, PRESIDENT of MAGDALEN COLLEGE.  
II. THE ENGLISHWOMAN at SCHOOL.  
III. THE DUKE of WELLINGTON and the ARISTOCRACY.  
IV. LAMBETH PALACE.  
V. MADAME DU DEFFAND.  
VI. THE BLOCK in the HOUSE of COMMONS.  
VII. CATHERINE of RUSSIA.  
VIII. THE CROWN and the ARMY.  
IX. THE PEOPLE of TURKEY.

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V. GEORGE ELIOT as a NOVELIST.  
VI. THE PEASANTS of OUR INDIAN EMPIRE.  
VII. THE RUSSIANS ABROAD and at HOME.  
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**ANNUAL MEETING**

AT

**NORTHAMPTON, 1878,**

Tuesday, July 30, to Tuesday, August 6,  
inclusive.

President of the Meeting.

The Venerable LORD ALWYN COMPTON.

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**PROCEEDINGS OF THE MEETING.**

**TUESDAY, JULY 30.**—Reception by the Town Council; Public Lunch, President's Address, &c. Afternoon, visit to St. Peter's Church, Castle, Danes Camp, Huntingbury Hill, Queen's Cross and St. John's Hospital. Table d'Hôte at 6. Sectional Meetings at 8.

**WEDNESDAY, JULY 31.**—Excursion by road to Harlestone Church; through Althorpe Park to Brington Church, to Holdenby House and Church.—Lunch. To Spratton Church, and Brixworth Church. Table d'Hôte at 7. Conversazione at 9, at the Town Hall.

**THURSDAY, AUGUST 1.**—Annual Meeting of the Institute. Excursion by rail to Wellingborough; by road to Icklethorpe Camp and Church; to Rushden Church; to Higham Ferrers, where Lunch.—The party will divide: I. To Raunds Church, Stanwick Church, Irthingborough Church, and Finedon Church; home by rail from Wellingborough. II. By rail to Thrapston; by road to Islip Church, Lowick Church, and Drayton House; home by rail from Thrapston. Table d'Hôte at 7.30.

**FRIDAY, AUGUST 2.**—Morning, Sectional Meetings; Afternoon Visit to the Round Church, St. Giles's Church, and general perambulation of the Town. Afternoon, by road to Earl's Barton Church, Castle Ashby, Whistaston and Cogenhoe Churches. Table d'Hôte at 6.30. Conversazione in the Temporary Museum at 8.30.

**SATURDAY, AUGUST 3.**—Excursion by rail to Kettering; by road to Rothwell, to Rushton Hall, Triangular Lodge and Church, to Gedington Cross, to Kirby, where Lunch; to Rockingham Castle. Home by rail from Rockingham Station. Table d'Hôte at 7.15. Evening, Sectional Meetings.

**SUNDAY, AUGUST 4.**—Service in the Round Church.

**MONDAY, AUGUST 5.**—Excursion by rail to Oundle; by road to Cotterstock and Fotheringhay. The party will divide: I. By rail to Barnack, whence Burghley House will be visited. II. By rail to Peterborough, home by rail. Table d'Hôte at 7.30. Evening, Sectional Meetings.

**TUESDAY, AUGUST 6.**—Morning, Sectional Meetings; General Concluding Meeting. Afternoon, Excursion by rail to Canons Ashby (dependent upon the railway being open). Table d'Hôte at 6.30.

Information regarding the general and local arrangements of the Meeting may be obtained at the Town Clerk's Office, and Tickets for the Meeting will there be issued up to Saturday, July 27th; after that date Tickets will be issued, and all information given, at the Reception Room at the Town Hall, which has been placed at the disposal of the Institute for the purposes of the Meeting by the kindness of the Mayor and Corporation. Price of Tickets, for Gentlemen, 1/- 6d. (not transferable), for Ladies (transferable), 10s. 6d., entitling the bearer to take part in all the Meetings and Proceedings of the week, to visit the Museum and all other objects of interest which may be thrown open to the Institute.

Hotel accommodation may be obtained at The George, The Angel, The Peacock, and Franklin's. Information respecting Lodgings may be obtained of Mr. TAYLOR, Bookseller, Gold-street.

By Order of the Council,

ALBERT HARTSHORNE, Secretary.  
16, New Burlington-street, London, W.

SATURDAY, JULY 20, 1878.

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## LITERATURE

*The New Paul and Virginia; or, Positivism on an Island.* By W. H. Mallock. (Chatto & Windus.)

OF all modes of satire none is more effective than satirical allegory; but this is not a satirical allegory, though it pretends to be one. The method of satirical allegory is this. The satirist invents a story, the central idea of which is the very opposite of the theory satirized—which central idea he proves to be a truth by showing, through the use of narrative, that to suppose his proposition untrue would lead to an obvious contradiction or absurdity. The method, in short, is that of the *reductio ad absurdum* by means of a satirical story. The difficulty of all allegory, as the 'Fairie Queene' and 'Pilgrim's Progress,' but more notably Fletcher's 'Purple Island' show, is to invent a colourable narrative which, though perfect as a concatenation of interesting incidents, shall never for one moment cease to "run on all fours" with the philosophical *motif* that gave it birth. The flow of the story should have the apparent freedom of a river, though all the while confined within the artificial banks of a canal. But when the allegory is satirical, the difficulty is intensified; for, then, the moment the incidents cease to be, by their very statement, a satire upon the theory attacked, the satire ceases to bite at once, and for ever.

The greatest master of the style is, of course, Swift, though Rabelais and Lucian are not far inferior to him. But the case most familiar to the general reader will be that of Nathaniel Hawthorne, who excels not so much in the 'Blithedale Romance' (where the requirements of the realistic novel interfere every now and then with the satire upon the Brook Farm scheme) as in such admirable work as 'The Celestial Railroad,' 'The Birthmark,' and such like stories of the 'Mosses from an Old Manse.' Not for an instant in these does he quit the heart's core of the idea satirized; not a single word is there that does not bite like aquafortis. It is when compared with the work of a master like this that the feebleness of Mr. Mallock's satire becomes apparent.

Suppose that a true satirist had introduced, for the purpose of satirizing Positivism, a

male and female Positivist upon an uninhabited island to play *Paul and Virginia* there on altruistic principles. His notion of satirizing the Positivist would not, we may be sure, have been like Mr. Mallock's, which is as primitive and free from subtlety as that of a satirist of the Middle Ages—consisting, in short, of placing in absurd situations those with whose opinions he disagrees, and setting them to perform all sorts of buffooneries and repeat stock phrases. A married Positivist professor, having been shipwrecked upon an uninhabited island in company with a married Romanist lady, converts her to Positivism, and the entire story consists in the characters repeating over and over again certain phrases of Prof. Tyndall's and Mr. Frederic Harrison's, and performing practical jokes of the most meaningless and farcical kind. Of genuine humour there is not a trace; of wit there is not a scintillation, though there is much elaboration of epigram.

The sophism lies in ignoring the fact that, if it is an easy task to place Prof. Clifford on an island and make him play the fool, it is just as easy to place Cardinal Manning there, and make him do likewise; in neither case is the *reductio ad absurdum* achieved. As we have said, suppose Hawthorne had treated such a subject,—instead of making his characters repeat certain sayings of Prof. Tyndall's, Prof. Huxley's, Prof. Clifford's, and Mr. Frederic Harrison's,—sayings which not absurd in themselves, are absurd only when misplaced,—every word and every incident would have exposed the infirmities of Positivism itself. Not a word but would have brought out that element of incongruity which is at the basis of all satire, of all wit, of all humour. As his narrative went on his readers would have laughed with him as he made them see more and more clearly that, with the exception of the ontological views of the ostrich with his head in the sand, there is nothing so comic as M. Comte's famous "leading conception" of the three phases of intellectual evolution: the theological, the metaphysical, and, lastly, the Positive. He would have given happy illustrations of the human mind, finding itself somewhere, beginning by asking itself who could possibly have put it there; then proceeding to ask if it is really there after all; and, finally, deciding on Comtean principles that it is undoubtedly *there*, and that the knowledge of being there is Absolute Wisdom.

In order to satirize the thinker who tells us that "to him the principle of all certitude is the testimony of the senses," he would have introduced not a speaking roast pig talking irrelevant nonsense (as Mr. Mallock does), but a jelly-fish from the island beach who should tell the philosopher that, from the certitude of his own gelatinous senses, he was sure that the philosopher's certitude was wrong, as he could vouch for light and colour and perfume being not several, but one.

In order to prove that the Positivist's mind is not only unphilosophical, but anti-philosophic, the satirist would laughingly have shown that in the onward march of those very physical sciences he adores, he, with his primitive and confiding "belief in the testimony of the senses," is beginning to be left out in the cold, and that men like Sir W. R. Grove, turning round upon the Positivist in the most traitorous fashion, are beginning to tell him that

"the principle of all certitude" is not, and cannot be, the testimony of the Positivist's senses; that these senses, indeed, are no absolute tests of phenomena at all; that probably (as Sir W. R. Grove assured the British Association once) the Positivists are surrounded by beings they could neither see, feel, hear, nor smell; and that, notwithstanding the excellence of their own eyes, ears, and noses, the universe they were mapping out so deftly is, and must be, lightless, colourless, soundless—monophysical,—a phantasmagoric show—a deceptive series of undulations, which become colour, or sound, or what not, according to the organism upon which they fall. It may be said that, in order to satirize after this fashion, there must be an exhaustive knowledge of the subject satirized: of course, there must. But masters never set to work without an exhaustive knowledge. It may almost be said that the idea of Swift's 'Tale of a Tub' might have occurred to any man. But to treat it adequately—to give it any kind of vitality, there were requisite not only Swift's sardonic humour, his keen and trenchant intellect, but also his profound knowledge of the ecclesiastical subjects, allusion to which gave life to every sentence. Now, here is just our quarrel with Mr. Mallock, that, setting out to deal with metaphysical and physical questions, he has not even the *littérateur's* knowledge of physics or metaphysics. He has evidently read certain magazine articles of Mr. Frederic Harrison, of Prof. Clifford, and of Prof. Tyndall; he seems to be aware that Prof. Huxley believes man to have descended from some earlier form; and to have gathered that there was once a good deal of heavy scientific fun got out of the "missing link"; he also knows that the scientists generally have the credit of being materialists, and of being as narrow and bigoted in their materialism as the Church of Rome in its spiritualism. He quotes indeed those rather unwise words of Prof. Tyndall, "The world will have religion of some kind, even though it should fly for it to the intellectual whoredom of spiritualism." Beyond this he seems to have no knowledge whatever of what Positivism really is, and the place it takes in the march of human thought. He seems to think that Positivism was invented by Comte, and the evolution hypothesis by Mr. Darwin. He does not know that Positivism, the philosophy of acceptance being entirely an affair of temperament, is necessarily as old as the race itself. Nor does he seem to be aware of the teaching of writers like Marcus Aurelius, Seneca, and Epictetus, where the secular humanitarianism of Confucius and Comte has been sublimated perhaps to its highest possible point. And that there have been always, and always will be, materialists and spiritualists, as there have always been and always will be evolutionists and upholders of the special creation hypothesis.

For such a writer to throw ridicule upon some of the most illustrious *savants* of the age is much as though he should write a satire upon the Indo-European theory of languages without a knowledge of Sanscrit. Not that we object to their being satirized, if the satirist knows what he is about. The philosophers have been made the subjects of satire from the days of Aristophanes downwards; and if the scientists are now coming in for their share, it

is because they are now more *en rapport* with the popular mind. That a temper such as that of the modern Positivist is, to the philosophical mind, a legitimate and fruitful subject for satire is obvious, yet not for the reasons imagined by Mr. Mallock. As a practical man "conquering Nature (as Bacon says) by obeying her," so far from being absurd he is almost sublime. It is when he ranges himself among philosophers that he becomes vulnerable.

While the old-fashioned scientist was incited to scientific inquiry by a sense of the mystery enveloping the universe, the modern scientist (owing to a combination of circumstances, upon which there is no room here to enlarge) has sprung from a class of thinkers to whom a sense of mystery is absolutely foreign—a class whose scientific inquiry is purely utilitarian, and who, in days gone by, would have exhausted their energies in affairs merely. "The reason," says Aristotle, "why we have made this discourse is that all men suppose that what is called wisdom has reference to first causes and principles."

Between him and the modern scientist the difference is not one of mental structure merely, but of temperament. The Positivist's true kinship is with practical men, and not with thinkers at all. The danger of the Positivist's method is that in his desire to avoid (or rather in his instinct for avoiding) *teleological ignes fatui* he settles down into "factology"—the principles of which are that under the direction of the Royal Institution the Universe grew, and that "whatever is is right" if it accords with the suitable section of the British Association.

Feeling as we do that, in the conflict between Positivism and spiritualism, Mr. Mallock is on the right side, we are sorry to have to speak so disparagingly of his championship, and we are no less provoked with him for driving us to do so.

*Paris Originals.* By A. Egmont Hake. With Twenty Etchings by Léon Richeton. (Kegan Paul & Co.)

MR. HAKE's book is of a kind which was rather more popular and common a few years ago than it is at present. He has taken a certain number of the more striking figures and aspects of Paris life, and has endeavoured to portray them in short sketches. The author evidently knows his subject well, and has observed it diligently. If he had been a little more careful of his style it would have been better, nor does his faculty of invention or expression seem to keep pace with his desire of observation. Most people, for instance, will fail to discover the meaning of the heading, 'John Bull-baiters.' The unassisted intellect would probably suppose it to refer to some class of Continental persons who delight to tread on Englishmen's corns and to testify against perfidious Albion. Mr. Hake's "John Bull-baiters," however, are much more harmless creatures. They are the foreigners who believe in the typical John Bull (a type of which M. Richeton has here given us a noble presentment), and who are disappointed when they come to England at the absence of the low-crowned hat, the dangling watch-chain, and the top boots. However, Mr. Hake's subjects have generally interest enough

of themselves to carry off a certain insufficiency of literary treatment. 'Death en Grand Chic,' a description of the death of a devotee of the "green muse" at the *Café des Martyrs*, is striking enough, though the scene unavoidably reminds one of M. Firmin Maillard's more characteristic pictures of the *Brasserie*. 'Betting-men Out of Work' and the 'Patronne d'Hôtel' seem to us, as far as the letter-press is concerned, the best of the sketches.

M. Richeton's illustrations, however, constitute the real attraction of the book. They are rapid, unkempt, and indeed negligent, but full of character and individuality, which is still, notwithstanding the spread of the etcher's art on this as well as that side of the Channel, seldom found in England. The frontispiece, a party of *chiffoniers* drinking, with an upturned *hotte* for a table, though it is not the best of the plates, gives their measure well. A considerable contempt for perspective (carried to extreme, by the way, in the 'Death en Grand Chic,' where the moribund's attitude is at first undiscernable) and for drawing, a prodigality of quaint touches in face and costume, and some skill in grouping, strike one first. In the 'Professeur de Langues,' we come to an admirable bit. A bare floor, a rickety chair, table, and bed, and a central figure in its great black gown make up the picture. 'The Mouchard' is almost too much of a muddle, though there are some charming faces and one charming figure in it. The two scenes in ateliers which follow have less character, but 'Some Quartier Latinists' is again excellent. The magnificent young gentleman in irreproachable garments who is proposing reconciliation to a determined-looking young lady is a great creature. The plate to 'Chevaliers d'Industrie' (we should mention that the text and the plates are often rather loosely connected) contains the most perfect and pyramidal waiter that we have ever seen in the world of art. After some less remarkable plates comes one, 'Betting Men out of Work,' which is capital. Representatives of the respectable fraternity stand with their backs to a drinking-bar. One is English, with the face that French artists are apt to give to Englishmen, belted, top-booted, and close shaven; the other is a product of the soil, a splendid gentleman with an imposing nose, a hat very much on one side, and a handsomely-curved moustache. He is laying down the law, and is being listened to with admiration. Very good, too, is the 'Patronne d'Hôtel,' making up her eternal accounts at her eternal table. Then in 'Le Blagueur' we have a single figure, which is one of M. Richeton's very best, and which, but for the shape of the moustaches and the hat, might almost stand for a rowdy young Englishman as well as for his French counterpart. His baggy trousers, his loose pea-coat, and the very grasp of his stick are joys to see. 'The Concierge,' an exceedingly good-looking and rather sentimental concierge, has the air of one of M. Dalou's statues. Then comes the 'John Bull,' to which we have alluded, a good John Bull, but not individually remarkable. Of the rest, the 'Bains de Mer,' which conclude the book, is a curiously hasty and faulty, but at the same time not ineffective, sketch. M. Richeton is of course not a new artist, even to those whose knowledge is limited to English periodicals and exhibitions. We do

not, however, remember to have seen anything of his that gave a better idea of his powers as a comic and character etcher than this volume. There are many things in it which show that the tradition of such work set by Daumier and Gavarni is in no danger of being lost in France. Indeed, Mr. Hake is somewhat in Steele's case, he is undone by his ally. There are not many English writers just now who could do character sketches of the kind worthy to accompany these illustrations.

*History of the Indian Mutiny, 1857-1858. Commencing from the Close of the Second Volume of Sir John Kaye's 'History of the Sepoy War.'* By Col. G. B. Malleson, C.S.I. Vol. I. (Allen & Co.)

THE volume before us is contemporaneous with Sir John Kaye's third volume, and, with one exception, the general scheme is the same. The exception is the substitution of the first relief of Lucknow for the storming of Delhi. The reader may naturally ask what is the *raison d'être* of the book. The explanation is very simple. Sir John Kaye's work was most elaborate; he had been in his youth personally acquainted with India, and in his later years he had from his official position enjoyed great opportunities of collecting authentic information concerning the mutiny. That very official position, however, insensibly warped his mind, and notwithstanding strenuous and sustained efforts he failed to write with the impartiality and accuracy required in the historian. Moreover, it was hardly possible from the very nature of things that he should avoid numerous mistakes about the conduct of the chief actors, and about various incidents, in the mutiny, and the appearance of each succeeding volume was the signal for the publication of a host of corrections, criticisms, and complaints. Col. Malleson—who had been in India whilst the mutiny was raging, is familiar with the chief localities and actors, and is well known as the author of the Red pamphlet, a *brochure* in which the action of the Government was severely criticized, even in the midst of the convulsion—was asked by Sir John Kaye's publishers to complete that author's work. He agreed to do so only on one condition: this was that the continuation should commence from the termination of Sir John's second volume. His stipulation was accepted, and the first result is a complete rewriting of the third volume.

Col. Malleson enjoys, it must be admitted, advantages over Sir John Kaye, for the latter has not only mapped out the ground, but the controversies and protests to which his writings have given rise have thrown much new light on disputed points. These advantages Col. Malleson has turned to account, and the result is an eminently trustworthy narrative of the convulsion which, in 1857, threatened to wreck the English power in India.

It is difficult, judging by the light of accomplished facts, to understand the optimist tone of the supreme Government during the last week of May, 1857. On the 25th of that month Mr. Cecil Beadon, Secretary to the Indian Government in the Home Department, in an official letter to the French residents in Calcutta, said:—

"Everything is quiet within six hundred miles of the capital. The mischief caused by a passing

and groundless panic has already been arrested ; and there is every reason to hope that in the course of a few days tranquillity and confidence will be restored throughout the Presidency."

The letter from which this extract is taken was written to decline the services of the French residents in Calcutta. Other communities had made similar offers, and were answered in a similar manner. Mr. Cecil Beadon, who expressed the sentiments of the Government, was wonderfully ignorant of the state of affairs, and singularly wanting in foresight. That the panic was neither groundless nor passing soon became apparent even to official eyes. It is inconceivable that with even a possibility of danger, and with but two British regiments to guard Calcutta and the country between that city and Dinapore, the Government should have refused the offer of the 1,500 European inhabitants of Calcutta to form themselves into volunteer corps. The Government also allowed the three and a half native regiments, and the native regiments at Benares, Dinapore, and the intermediate stations, to remain armed. Such conduct Sir John Kaye sought to defend, and he attributed to calm courage what Col. Malleson sets down to imperfect appreciation of the gravity of the situation.

The following extract clearly shows the blindness of the Government during the first week in June :—

"Thus, with the news of the revolt of many regiments stationed within the limits of the six hundred miles indicated by Mr. Beadon, in his famous letter of the 25th of May, ringing in their ears, the Government reported to the Court of Directors their belief that a public profession of loyalty made by the 70th Regiment of Native Infantry, then stationed at Barrackpore, would 'have the happiest influence on the minds of all well-disposed men in the Native Army.' They, therefore, allowed three and a half native regiments at that station to retain their arms. To the 6th Native Infantry at Allahabad, on the eve of a revolt accompanied by marked barbarity, the Government sent, at the same time, their acknowledgment of a similar profession. They would not believe the fact which was patent to all around them,—the fact that the entire native army was animated by but one feeling, and that the mutiny of a regiment was merely a question of time and opportunity."

On the 12th of June Lord Canning, yielding to the advice of Mr. (now Sir John Peter) Grant, agreed to accept that offer of assistance from the European inhabitants of Calcutta which he had refused three weeks previously. Mr. Grant's letter was outspoken :—

"In reality as well as in appearance we are very weak here, where we ought to be—and if we can't we should, at least, appear to be—as strong as possible. We have as enemies three Native Infantry regiments and a half, of which one and a half are the very worst type we know ; one, two, three (for no one knows) thousand armed men at Garden Reach are available there at a moment ; some hundred armed men of the Scinde Ameer's at Dum-Dum ; half the Mohammedan population ; and all the blackguards of all sorts of a town of six hundred thousand people. Against these we have one and a half weak regiments, most of whom dare not leave the Fort. There is no reason to expect real help in real danger from the Native Police. The insurrection is regularly spreading down to us. Is this an emergency or not ? My conviction is that even a street row at the capital would give us an awful shake, not only in Bengal but in Bombay and Madras, at this moment."

Lord Canning was opposed to the formation of volunteer corps at Calcutta, but he at

length yielded to the arguments of Mr. Grant, and unwillingly and tardily sanctioned the measure, which proved of the greatest possible value. This took place on the 12th of June, but on the following day he raised a storm of indignation among the very people who were so eagerly displaying their loyalty. "On the 13th of June he carried in the Legislative Council a measure placing not only the native but also the European press under restrictions so galling that compared to them the restrictions on the press of France during the darkest days of the reign of Napoleon III. were light and easy." This act naturally rendered the European community furious :—

"They believed then, and many believe still, that the action of the Government was prompted by a determination to prevent, if possible, the transmission to England of any printed record of their mistakes. That the Government was actuated by any such motive I am now far from thinking. But their action in muzzling the European press was undoubtedly a mistake. It severed the confidence which ought to exist in a crisis between the rulers and the ruled, and increased the distrust which the tardiness of their measures had till then inspired."

A month later the European inhabitants of Calcutta were roused to frenzy by another measure, namely, the Disarming Act, which was rendered applicable to all the inhabitants of Calcutta, whether European or native. In this instance, however, Col. Malleson considers—and we agree with him—that the unpopularity of Lord Canning was unmerited ; for there was a proviso that any one might apply for a licence to carry arms. Col. Malleson says :—

"I have to record my conviction that the measure of the Government, accompanied by the proviso referred to, was a statesmanlike measure. Any other, partial or one-sided in its limitations, would have been wrong in principle, and might have been mischievous in action."

Col. Malleson devotes much space and infinite trouble to exposing a gross injustice inflicted by the Government on one of its servants,—an injustice which, though it has long been palpable, is yet to the discredit of successive Secretaries of State for India, still unredeemed. Mr. William Tayler was one of the ablest civil servants of his day in India, and he rendered not only great services during the mutiny, but those services bore the most valuable fruit. When the mutiny commenced he was Commissioner of Patna, a province as large and populous as many a kingdom. It was in a great measure owing to his energy, foresight, promptitude, and boldness in acting on his own responsibility that this province was not engulfed in the waves of rebellion which were surging all round it. The uninitiated may imagine that he was munificently rewarded. They would be mistaken. Mr. William Tayler was, on the contrary, libelled, disgraced, and ruined. He was driven from the service, and is not even a C.S.I. The explanation is that he was not a mere official ; that he took wider views than did his immediate superior, Mr. (now Sir Frederick) Halliday, Lieut.-Governor of Bengal, that he practically proved that he was right and Mr. Halliday wrong, and thus committed the gravest offence that the bureaucratic mind can conceive of. By his energy and courage he saved many lives and much public money, but in doing so he was obliged to

ignore forms, violate the laws of red tape, and, above all, to bring down a heavy hand on the leaders of the Wahabis. Mr. Halliday and his friends affected to talk of these as "innocent and inoffensive bookmen." When the mutiny passed away these "mere bookmen" were greatly petted, and the chief of them received an appointment under Government, while on Mr. Tayler's energetic native assistants the Government frowned. A few years later the chief of these "innocent and inoffensive bookmen" was convicted of being a prime mover in a widespread conspiracy of long standing, and, with several of his fellow-traitors, condemned to be hanged, the sentence, however, being commuted to imprisonment for life. A few years later the loyal natives who had so zealously aided Mr. Tayler were decorated with the Star of India, the error of the government of Lord Canning being thus tacitly admitted. For Mr. Tayler, however, it would appear that there is no redress, though history has in an unmistakable manner proved that he was deserving of the highest rewards in the gift of the Crown. We cannot afford space to give this dramatically disgraceful story in detail, and must, therefore, refer the reader to Col. Malleson's indignant justification of a persecuted public servant. We will only add that the justification is most complete and convincing.

Many other interesting episodes in the mutiny, or rather rebellion, are handled with equal eloquence and acuteness, but it is to be regretted that Col. Malleson should have adopted the Hunterian method of spelling the names of Indian cities. It is possible to represent with perfect accuracy the sounds of native words by means of English letters. It would, therefore, have been in accordance with common sense as well as more agreeable to his readers if Col. Malleson had adhered to the old method. What Anglo-Indian, for instance, would discover at a glance that by "Mirath" Meerut, or that by "Ambalā" Umballa, was signified ! To the ordinary reader the new names would be even more devoid of meaning.

*Voyage of the Paper Canoe.* By Nathaniel H. Bishop. Maps and Illustration. (Edinburgh, D. Douglas.)

If a London rowing man took it into his head to make his way from the south of England to John o' Groat's house, his appearance in some of the more remote localities might cause a flutter of excitement, but no one would be surprised at the thing being done. Not so in America. When Mr. Bishop, a young gentleman of Boston, fond of travel and adventure, and evidently of a robust constitution, severely put to the test when on a former occasion he walked a thousand miles through the Pampas of South America, started from Quebec for Florida, he was hailed as a hero wherever he made his appearance. His approach was telegraphed to the towns on his route, reporters waylaid him, and, to crown all, the mayor of a city in the South presented him with an illuminated address, and the citizens treated him to a torchlight procession, a serenade, and a banquet. Some of course there were who could not understand the motives of such a journey. A justice of the peace, after eying the traveller from head to toe, broke forth with :—

"Now, stranger, this won't do. What are ye a-travelling in this sort of way for, in a paper dug-out?" I pleaded a strong desire to study geography, but the wise fellow replied: "Geography! geography! Why, the fellers who rite geography never travel; they stay at home and spin their yarns 'bout things they never sees." Then, glancing at his poor butter-nut coat and pantaloons, he felt my blue woollen suit, and continued, in a slow, husky voice, "Stranger, them clothes cost *something*; they be *store*-clothes. That paper dug-out cost *money*, I tell ye; and it *costs* something to travel the hull length of the land. No, stranger; if ye be not on a bet, then somebody's a-paying ye well for it."

The mode of travel chosen by the author took him into a good many out-of-the-way places and amongst strange people, of whom the typical railway traveller sees nothing, and hears much that cannot be trusted. Mr. Bishop has made good use of his opportunities. He mixed freely with fishermen and oystermen, shingle-makers and turpentine-distillers, crackers and raftsmen, ruined planters and freedmen, and has something worth reading to tell about all of them.

The hospitality of the South is confined neither to class nor to colour. A poor "cracker," dwelling with his wife and family in a one-roomed cabin built of peeled rails and covered with shingles, declined to receive any compensation for the modest entertainment provided. A storekeeper in an obscure fishing village had been told by his father, before he died, never to let a stranger pass his door, but to make him share his lodgings, humble though they might be. At Hunting Quarters, an oysterman's village, it is not customary to send out invitations. "When there is a jollification of any sort, everybody goes to the house without being asked." Of a triple wedding which took place at that village the author furnishes a most humorous account. The houses are small there, but the hearts of the poor folks are large and full of good nature:—

"A young fisherman had got home from a cruise, and was overflowing with affection towards every girl present. 'O, gals,' he would cry, 'you don't know how nice I feel to get back to you once more!' Throwing his arms around a bright-eyed girl, who vainly tried to escape him, he said, 'O weary mariner, here is thy rest! No more shall he wander from thee.' This sentimental strain was interrupted by an old lady, who reached her arm over my shoulder to administer a rebuke. 'Sam, ye're a fool!' she cried; 'ye're beside yourself to-night, and afore this paper-canoe captain, too. Ef I was a gal I'd drap yere society, wid yere familiar ways right in company.' The blow and the admonition fell harmlessly upon the head and the heart of the sailor, who replied, 'Aunty, I knows my advantages in Hunting Quarters, wimen is plenty, and men is few.'"

The brides and bridegrooms, however, were more subdued in their manners. When our author first saw them in the morning, they sat in two chairs in the middle of the company, with their arms around each other, never speaking a word to any one, and in that identical position he found them still when he again saw them an hour after midnight.

What the author tells us about the "crackers"—the "poor whites" of the planters, the "white trash" of the freedmen—reveals a state of affairs not creditable to a country expending thousands annually upon foreign missions. The "crackers" allow their children to grow up in ignorance, whilst the more ambitious "nigger" sends his to school whenever an opportunity

is afforded him. As one of the latter said, "Edication is de mos' estimable blessin' a pusson kin hab in dis world." It was not these "poor whites" who caused the Confederate war. Said one of them:—

"We never could find out what all the fuss was about; but when Jeff Davis made a law to exempt every man from the army who owned fifteen niggers, then our blood riz right up, and we zez to our neighbours, "This 'ere thing's a-getting to be a rich man's quarrel and a poor man's fight." After all they dragged off my boy to Chambersburg, and killed him, a-fighting for what? Why, for rich nigger owners. Our young men hid in the swamps, but they were hunted up and forced into the army. Niggers has been our ruin."

Nor would the war have lasted so long, it would seem, had it not been for the women. "They drove thousands of us young men into the fight," said the son of a planter, "and now, having lost all, they go bravely to work, even taking the places of their old servants in their grand old homes."

Our author, of course, has a good deal to say about the "niggers." The freedmen, he says, are remarkably well behaved; they are usually temperate and very civil in their intercourse with the whites. But he admits that few of them apply themselves steadily to manual labour, either for themselves or their employers. Their religious wants are indifferently provided for, preaching, or "shouting," being done by men of their own race as ignorant as themselves. These preachers in no wise resemble the mulatto lecturers who sometimes astonish fashionable audiences in the north by their eloquence, and in money matters they are not even trusted by their own flocks. Thus much is certain, that the negro feels an inferiority to the white man. "Niggers will steal de berry breff from a man's mouff," "I se no nigger, ef I is a cull'd man," "I se knows how to treat a friend like a white man," are sentences uttered by negroes and placed on record in this volume; and, if a consciousness of one's failings is the first step towards their amendment, there ought to be some hope for the future. Some of the conversations which the author had with negroes are exceedingly funny. A "grizzly old darky" begged him to "carry" his complaints to Washington:—

"The Gobernment," he said, "has been berry good to wees black folks. It gib us our freedom—all berry well. But dar is an noder ting wees wants; dat is, wees wants General Grant to make things *stashionary*. De storekeeper gib a poor nigger only one dollar fur bushel corn, sometimes not so much. Den he makes poor nigger gib him tree dollars fur bag hominy, sometimes more'n dat. Wees wants the Gobernment to make tings *stashionary*. Make de storekeeper gib black man one dollar and quarter fur de bushel of corn, and make him sell de poor nigger de bag hominy fur much less than tree dollars. Make all tings *stashionary*. Den dar's one ting more. Tell de Gobernment to do fur poor darky nodder ting—make de ole massa say to me, 'You's been good slave in ole times, *berry* good slave; now I gib you one, two, tree, five acres of land for yourself.' Den ole nigger be happy, and massa be happy too; den bot of um bees happy. Hab you a leetle bacca fur dis ole man?"

These ideas on Political Economy are certainly not so extravagant as are some now being ventilated amongst white men; and, as respects the land, the "ole man's" views might form the basis of a satisfactory arrangement.

Mr. Bishop's narrative will prove more especially interesting to canoe-men, who may be induced thereby to follow in his wake; but it contains a good deal to interest the general reader, abounds in humour, and forms a valuable aid in our search after information on the land and people of the old slave states.

*Practical Political Economy.* By Prof. Bonamy Price. (Kegan Paul & Co.)

THIS volume concludes with a long correspondence between its author and Mr. H. H. Gibbs, ex-Governor of the Bank of England, from which we shall content ourselves with making one extract. The correspondence is mainly concerned with the policy of the Bank in keeping a large reserve, and protecting its reserve by occasionally raising its rate of discount above the rate of the open market. The Professor writes in his character of practical political economist. Mr. Gibbs writes as one who knows the theory of bank management, but who has also personally seen the things of which he writes in practice. Here is his opinion of Prof. Price's claim to the title "practical":—

"Now your views are really purely theoretical: your theory is right and good, but your practice is defective; your would-be practical examples are not at all *ad rem*. The things which you combat as evils are either no evils at all, or have no existence, except in popular twaddle. You make the giants first, and then you kill them. . . . You are like a man having his Cavendish at his fingers' ends, who sits down to play a rubber without seeing his cards."

This frank criticism will probably find a responsive echo in the mind of every reader of Prof. Price's book. A practical political economist is one who at every step of his argument pauses to compare his theory with the facts of exchange and production. If the theory is at variance with the facts, he flings it away, and searches for one that is not contradicted by the experience of actual life; he is never satisfied with any economic theory unless he has brought it to the test of contrast and comparison with the ascertained facts of industry. The late Prof. Cairnes was distinguished for being in this sense a "practical political economist." So also, pre-eminently, was Mr. Walter Bagehot; and so also is not Prof. Bonamy Price. So far is he from bringing his theories to the test of fact, that he does not, even in stating his argument, take care to inform himself whether the error he is combating, or the omission he corrects, exists anywhere but in his own imagination. Over and over again in this book are there examples of the truth of Mr. Gibbs's remark, "You make the giants first, and then you kill them." In the correspondence at the end of the book Prof. Price bases his arguments on the assumption that the fluctuations in the Bank rate are the result of the anxiety of the Governors of the Bank to bring funds from abroad into the English money-market, or to prevent funds from flowing out of the country. It takes nearly the whole correspondence of almost eighty pages to drive this notion out of his head, and to convince him that the Governors of the Bank, in raising or lowering their rate, do so with the view of influencing their own reserve. The Bank of England is the banker's bank: it is the pivot on which the entire credit system of the country, and to

a large extent of the world, turns: the reserve of the Bank must at all times be large enough to sustain in absolute security the vast fabric of credit which rests upon it. Hence the Bank Governors, when they see their reserve getting lower than they, with their practical experience, think desirable, raise their rate above the market rate, and thus check the outflow from their own till. Mr. Gibbs found it hard work to convince Prof. Price of this. The Oxford Professor attributed to the Bank Directors "an insane belief in gold." He was ready and willing to enlighten their ignorance. The fact that they were as well acquainted as himself with the real nature and functions of money has to be repeated over and over again before he will give it credence.

Some of the examples we shall quote of this faculty of creating giants in order to knock them over, are only to be explained on the supposition that Prof. Price thinks Mill and Ricardo such dangerous writers that he has long ago consigned his copies of their writings to the flames. Will it be believed that in the chapter on rent the professor introduces as an original discovery, profoundly modifying the scientific character of the Ricardian theory, that rent is influenced by convenience of situation as well as by fertility of soil? All that is of any value in his chapter on rent will be recognized by every student of political economy as the Ricardian theory pure and simple. It is quite right, and indeed necessary, in teaching political economy, to give its due place to a careful explanation of Ricardo's theory of rent. We do not complain that this book, which is the substance of a course of lectures to Oxford students, should go over the well known ground again; but we do complain that, either through ignorance or forgetfulness of his predecessors, he should impute to them views which they never entertained, and claim as an original discovery that which they taught and elucidated fifty years ago. There is something ludicrous in the fact that, although the whole essence of Prof. Price's chapter on rent is to be found in Ricardo and Mill, he seldom mentions these great writers, to whom he and political economy owe so much, save with a kind of pity and contempt. "Mill," he says in this chapter, "committed a kindred error with Ricardo. He thought only of the expense of tillage as Ricardo thought of the quality of the land; they both forgot that the determining force here was cost of carriage." Their readers are of course aware that they did no such thing. They attributed its full importance to convenience of situation (which implies cost of carriage) as one of the determining causes of rent. After such an example as this, our readers will feel that anything in the way of misrepresentation is possible. But another illustration of Prof. Price's perversity may be given in this respect. He attributes to Mill the opinion that profits are not included in the cost of production (p. 79). And having set up this "giant," the professor proceeds in his own manner to knock it down. "Such a definition as Mill's," he exclaims, "introduces confusion wantonly." And he proceeds to show that profits, like wages and other elements of cost to the purchaser, must necessarily be covered by the price of any article that is offered for sale. If he had even looked over the table of contents of Mill's "Political Economy" he would have seen that

his assumption that Mill excludes profits from cost of production was incorrect; and if he had trusted himself to look at the work itself he would have found that there is a full examination of profits as an element of cost to the consumer on p. 558, vol. i., fifth edition. The passage referred to concludes thus:—"Profits, therefore, as well as wages, enter into the cost of production which determines the value of the produce."

A writer who thus shows himself incapable of quoting the best known views of the best known writers in his own subject correctly can hardly have the accurate, painstaking character of mind which would justify his claim to be called a "practical political economist." And accordingly Prof. Price is more than ordinarily "up in a balloon" when he treats of the affairs of every-day life. We do not say that he has drawn on his imagination for his facts, but it is evident that he has very frequently drawn them from his general impressions rather than from a careful inquiry from those who had really practical knowledge of them. How much his chapter on trades'-unions could have been improved if he had had the opportunity of reading Mr. Howell's book on the 'Conflicts of Capital and Labour,' lately reviewed in these columns. There is a cynical amusement to be found in comparing Mr. Howell's chapter on political economy with Prof. Price's chapter on trades'-unions. The hearty abuse of each other in which the trade unionist and the political economist indulge would become quite judicially dull if each writer threw his general impressions into the waste-paper basket, and set to work to find out what the other was doing and thinking. Prof. Price, for instance, says that trades'-unions seek to enforce uniformity of wages, so that the skilled and industrious workman gets no more than his idle and careless brother. Mr. Howell says unions do nothing of the sort: they strive to secure a minimum wage, such as would secure a decent standard of comfort for the least skilled of the workmen employed; unions have never objected to masters giving more than this minimum to men whose services are particularly valuable. Prof. Price says the influence of the unions is exerted to induce the men to work slowly and ill. Mr. Howell points triumphantly to the fact, which Prof. Price admits, that English workmen with wages half as high again are less costly through the efficiency of their labour, than the low-priced labourers of foreign countries. If unions conduce to bad work or slow work, how can this fact be explained? For it must be remembered that England is especially and peculiarly the land of trades'-unions. Prof. Price again says that the application of the money of a trades'-union to the purposes of a strike is a perversion of the contributions of the members, which were given under the impression that they would be used as a benefit or insurance fund. Mr. Howell describes the initiation of a new member of a trades'-union: how he has to be introduced by two members, who certify of their own knowledge that he is an efficient workman; how a copy of the rules is presented to him, how they are read aloud in his presence, how he is solemnly asked if he fully understands them, and if he freely consents to conform to them; and how, on his answering in the affirmative, the president takes him by

the hand in token of good fellowship, he is enrolled as a member, and takes his seat in the lodge. It is impossible to believe that any man becomes a member of a trades'-union without knowing what all the world knows, and what is openly stated by every unionist, that the object of a union is two-fold: 1st. to enable the workmen by strikes, if necessary, but without strikes, if possible, to get the best terms for their labour; and 2nd. to provide an insurance fund for sickness, loss of tools, &c. There is a paragraph in Prof. Price's chapter on trades'-unions which makes one doubt if he knows the meaning of the trades'-union term "picketing." He speaks of "such violent deeds as picketing and other outrages . . . Such acts," he adds, "are the atrocities which are natural to all war, but which make every right-minded man regard war as a terrible evil" (p. 283). Picketing, like almost everything else in this world, may lead to violence and atrocity, but in its nature it is a perfectly innocent and harmless proceeding. It consists in posting members of the union at all the approaches to the works struck against, for the purpose of dissuading other workmen from accepting work there. Picketing has, by the recent decisions of three judges, been declared legal; there is nothing in itself less deserving of the name of violence than the act of advising or persuading a fellow-workman not to work for a particular firm. If it were the outrage that Prof. Price represents it to be, it would be equally immoral for an author to advise a friend not to publish with a particular firm, or not to deal at certain specified shops. We have selected only a few of the instances in which Prof. Price's statements about trades'-unions are in direct contradiction to those made by Mr. Howell and other trade unionists. It may perhaps be said that as the authorities are divided, judgment should be suspended. But unless some very good reason can be given to the contrary, the public will do well to give greater weight to Mr. Howell's facts about trades' unionism than to Prof. Price's. "Let the cobbler stick to his last" is a motto that might well have been acted upon by both these writers.

It is a pitiful feature of a large part of contemporary political economy that its authors seem to have an uneasy sense that they will never be esteemed important figures unless they can succeed in dwarfing the proportions of their most famous predecessors, and especially of Mill. In the book before us there is little grappling with the views Mill really put forward; and, of course, not a word of generous recognition of the debt which political economy owes to him; but hardly a dozen pages can be turned over without coming across peevish side-thrusts at his reputation—pin-pricks, they may be called—which those who could wield a powerful weapon would scorn to inflict. The following sentences give some idea of the tone of Prof. Price towards Mr. Mill:—

"This fallacy, next to another to be mentioned later, is the most mischievous one to be found in Mr. Mill's economical writings. . . . Under the passion for refining, Mr. Mill was misled," &c. "By the confusion which Mr. Mill, followed by others, has introduced into the subject of profit, he has countenanced an idea . . . which produces mischievous results of the very gravest kind."

Prof. Price is exceedingly angry because

Mr. Mill described the ownership of land as the possession of a "natural monopoly." The word "monopoly," he asserts, "suggests a wrongful and odious usurpation." To whom? we would ask. Not to Johnson, who defines the word simply as "an exclusive privilege of selling anything." Not to those, probably, who are shareholders in railway, gas, and water companies, or other institutions which enjoy a Parliamentary monopoly. But the professor thinks the word so offensive that he cannot refrain from hinting that it might be applied to Mr. Mill himself. If the landowners have a natural monopoly of their land, so Mr. Mill had a natural monopoly of his own brains; and he made as good a thing, in a pecuniary sense, out of his "great talents," as if they had been an estate of fine arable land. We have not given the exact words, but we have given their drift. They are a specimen of the kind of criticism which appears in the book as often as Mill's name is mentioned.

Little space is left to speak of the economic part of 'Practical Political Economy.' The chapters on currency and banking appear to us to be clear and vigorous, and to suggest little that will be the subject of controversy. By a number of ingenious examples, Prof. Price, no doubt, succeeded in convincing his class of the real nature of money, and of the use and functions of the various instruments of credit which are called collectively paper currency. It is characteristic, however, that he appears to believe that, until he taught the world better, no one knew that the principal use of money was as a medium of exchange. He tries to represent other economists as teaching that money was needed solely as a measure of value. This craving for the reputation of originality may become morbid. Next to being original, perhaps the most useful quality of the human mind is to know when one is not original. So far as we are aware the most original chapter in the book is the one on value; it is certainly one which will find many dissentients. Value in political economy is not, according to Prof. Price, to be limited to market or exchange value; it is to relate to everything to which the verb "to value" can by any possibility refer. "I value my dead child's toy"; "he values honour more than life"; "the Queen values the advice of her ministers." These examples show what a wide rent in the ordinary economic phraseology is made by the elimination of the qualifying word "exchange" when prefixed to value. If this extended meaning is to hold good, political economy will no longer be a study concerning the production and exchange of wealth, but will have to do with the whole realm of sentiment and affection. It is evident too, that if value in political economy is to include more than exchange value, money must no longer be called a measure of value. Money cannot in its nature measure the value of sentiments of affection and esteem. This extended meaning to the term value, the most signally original thing in the book, will, as it seems to us, unless it is rapidly thrown aside, carry confusion and bewilderment into the very heart of the subject.

*The Early History of the Colony of Victoria.*  
By Francis Peter Labilliere. 2 vols.  
(Sampson Low & Co.)

In some respects the reader will be disappointed, in others he will be pleased by this book. It might have been expected that in describing the foundation of the British power in Australasia Mr. Labilliere, himself a son of the soil, would have shown himself more enthusiastic. He does, indeed, cite Burke's well-known words applied to colonial progress of a much less marked character "fiction lags after fact, invention is unfruitful and imagination barren," but he has for the most part confined his book to a dry narrative of the past, and has indulged in few anticipations of the future. It may be well to supply some of his omissions. In January, 1788, the "first fleet" landed its cargoes of crime in New South Wales; since then the world has seen the rise of a people which numbers above 2,000,000, with a revenue of 15,000,000*l.*, which has already a public debt of 56,000,000*l.*, and an external trade of nearly 92,000,000*l.* This nascent nation possesses fifteen episcopal sees, four universities, public libraries and scientific institutions which have produced results unequalled in older countries. Thus we have the religion, the language, the learning, the law, the characteristics of the British race faithfully reproduced and the brightest hopes of the future held out.

None of these facts and figures is given by Mr. Labilliere; doubtless they were present to his own mind, but he is wrong to assume that they are as well known in England as they ought to be. Few amongst us as yet have realized that, even at the present restricted rate of increase, the population of Australasia will before many years equal that of the United Kingdom, and that in Canada a similar result is certain. Our author indulges towards the end of his book in some reflections about the possible future of such an empire. Can it cohere, and thus become the greatest power the world has ever seen, or is it doomed to fall to pieces from the action of internal or external forces? Many fear that long before such an equality of population and of power is established the present loose tie which binds its members together will fail to bear the strain to which it may be subjected. Mr. Labilliere strongly urges the strengthening of that tie by the establishment of an imperial confederation. The solution of the difficulty will be soon the question of the day. Many now in the prime of life will live to see the mother country outnumbered by her children, but long before such a state of things arises the mutual relations of England and her colonies will have forced themselves upon the attention of her statesmen.

Our author has been successful in discovering some unknown documents, and has received valuable aid from his friends—aid which he handsomely acknowledges. From these sources he has collected a large amount of interesting information, and no doubt his work should find a place in every Australian library, and will command a more extensive sale there than it is likely to have in this country. It is a compilation from the works of others rather than an original composition. This is especially true of the first volume, which contains an account of the

abortive attempts, conducted by incompetent leaders, to settle in the district now known as Victoria. That Collins and Oxley were right in condemning Arthur's Seat and Western Port as sites for settlement is undeniable; but that they should have made no effort to discover the grand country upon the verge of which they stood is unpardonable. The details of these miscarriages have been given at too-great length. The redeeming feature in this portion of the book is the account of the dashing exploits of several explorers,—Bass, Hume, Sturt, and Mitchell,—who proved their possession of those qualities which have made the English race so successful in colonization.

The fear of French encroachment was the cause of these fruitless attempts at Western Port and Port Philip, as well as at King George's Sound and the Swan River. We find objections made (vol. ii. 118), both in Downing Street and Sydney, to a proposed settlement at Twofold Bay, on the ground that it was too remote, and would lead to an injurious dispersion of the population. For the same reason the foundation of Melbourne was opposed. The greatest minds had not as yet realized the pastoral occupation of the whole continent, from Torres to Bass Straits, which has since taken place.

The second volume is far more readable. It commences with an account of the Hentys' settlement at Portland Bay, where they were discovered by Sir Thomas Mitchell. This family was unquestionably the founder of Victoria. Some of them still survive. On the Duke of Edinburgh's visit to Melbourne, in 1868, Mr. Edward Henty, as the acknowledged "Father of the Colony," presented the address of "the old colonists." Eight hundred years hence this document may be as interesting as the Roll of Battle Abbey. Their "grants from the Crown," at a pepper-corn rent, marked out with a surveyor's chain, may not be so poetical as baronial fiefs held on feudal tenure; but many of the sad associations connected with the latter will be found wanting.

News of the great discoveries of land induced the "Port Phillip association," Batman, Fawkner, and others in Van Diemen's Land, to seek their fortune in the new country. The rival claims of Batman and Fawkner to the honour of founding Melbourne are discussed. Primitive simplicity and greater innocence than could have been expected seem to have prevailed. We have an account of who sheared the first sheep, what were the first texts preached upon, of the first judicial award made, and of the first newspaper. There is also a very interesting account of the Aborigines by Mr. Wedge. His sanguine hopes have been disappointed; they are now all but extinct, not from the effects of violence, but from the surer inroads of disease. The curious deed by which Jagga Jagga Bungaree, Momarmallar, and others did "for ourselves our heirs and successors give grant and enfeoff and confirm to the said John Batman his heirs and assigns" "five hundred thousand acres, be it more or less," is given at length. We need scarcely add that it was not recognized as valid.

The story of William Buckley, who had escaped from Collins camp thirty-two years before, and who was discovered living amongst the blacks, is a true romance. He was convicted

originally of mutiny and an attempt to shoot H.R.H. the Duke of Kent. He absconded with five others, all of whom perished. He passed through incredible perils and hardships, during which he lost all memory of his own language, and seems to have adopted all the practices of savage life except that of cannibalism. The blacks imagined that he was one of their own chiefs risen from the dead, and installed him in the deceased man's place. He prevented a massacre of the earliest arrivals, received a free pardon and a pension, and died at last from an accident. Many pages of correspondence follow, giving the reasons why Bateman's and other claims were properly disallowed. Tables of revenue and of the first land sales are inserted. The average price realized for town lots was 35/- per half acre in 1837. Forty years later the same land sold at 700/- per foot.

Here we reach the period when the history of the colony, in the ordinary acceptation of the term, may be said to commence. Mr. Labilliere's account is strictly impartial. He seldom expresses an opinion of his own. Indeed, he thinks it improper to do so. This makes his history a colourless narrative. The chaos of confusion into which the colony was thrown by the discovery of gold, the extraordinary fluctuations of fortune which occurred, the orgies of "the diggings," the hardships of canvas town, the total *bouleversement* of society,—such themes as these would afford ample scope for an author, and we hope that some other pen may be found to do justice to them.

## NEW VERSE.

*The Serpent of Cos: a Poem.* (Arthur H. Moxon.)

*Life Thoughts and Lays from History.* By Benjamin Goouch, B.A. (Provost & Co.)

*The Conqueror's Dream, and other Poems.*

By William Sharpe, M.D., Surgeon, Army Medical Department. (Hardwicke & Bogue.)

*The Student's Twilight; or, Tales in Verse.*

By Frances Jane Forsayth. (Same publishers.)

*The Poetical Works of William M'Oscar.* (Taylor.)

A FAMILIAR story, mentioned by Dunlop in his 'History of Fiction,' and told at some length in Leigh Hunt's *Indicator*, has supplied the foundation of 'The Serpent of Cos.' To the existing legend, which shows how a daughter of Hippocrates was turned by Diana into a serpent, and condemned to dwell in that form until some man should be found bold enough to kiss her on the mouth, the author has added a species of second part, descriptive of the previous adventures of the hero by whom the required second metamorphosis is operated. Not wanting in spirit is the narrative he gives, though it is in every respect inferior to the story in the *Indicator*. Unfortunately, however, the would-be poet displays an ignorance of the rudiments of verse which is almost unique. His poem he describes as being written in irregular verse. It is all very well to admit irregularity in poetry, but there must be something of system in the construction of rhymed verses. A writer like Walt Whitman may give passages long and short, more or less musical in flow, and so forth, may call them poetry, and may obtain acceptance for them as such, but he

even, would not make the public accept a series of rhyming lines, the length of which should be a mere matter of caprice. We could, with scarcely a change, turn every book that has been written into irregular verse such as is now given. Milton's exquisite ear taught him how in 'Lycidas' to cut a line short at what, had it been the length of the other lines, would have been the caesura, and so obtain an inexplicably delightful and mournful cadence which he found appropriate to elegy. Coleridge, too, wrote 'Christabel' on the principle of counting in each line the accents, not the syllables. He, however, declares that "this occasional variation in number of syllables is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion."

The author of 'The Serpent of Cos' disregards all rules. As he commences he seems, like Coleridge, to have intended to have confined his verse to four accents. The four opening lines may thus be read:—

Day dawns | again | on Stan | co's isle,  
And the Lord | of Day | returns | to smile ;  
And the night's | fierce storm | has passed | away,  
And left | no trace | save a bro | ken bough.

Immediately afterwards we find, however, some lines following each other which cannot be scanned on any principle:—

A mariner | lies on that | silent | shore,  
With the billows beside him breaking,  
And deeply he | sleeps at | drowned | dead  
Their long, last sleep, that knows no waking.

The second and fourth lines defy any system of reading.

Soon afterwards we find such verses as—  
Then his searching eye far-reaching scans the sea,

Of a dim ghastly blue,  
Before that false divinity,  
The lark's liquid melody,

And I bit my lip till the blood came,

—and so forth. Now this is more than liberty, it is licence; and work displaying such inartistic disregard of method has no claim to be considered anything except that "worse" which Lamb put as the opposite of prose. In a book written in such a manner it is not surprising to find the rhymes as defective as the metre. Humanity is thus made to do duty as rhyme for simplicity. Not wholly without promise, if its author can be induced to work like an artist, 'The Serpent of Cos' is very poor indeed if regarded as accomplishment.

Mr. Goouch writes so correctly it is difficult to find a flaw in his workmanship. Love rhymes duly to glove, part stands in satisfactory alliance with dart, and light is in admirable accord, so far as rhyme is concerned, with night. If there is any reason for supplying verse that is respectable in all regards, and only wants the essentials of poetry to be poetry, there is little doubt that Mr. Goouch can keep up a steady supply. Still, we fail to understand how a man, after reading and obviously appreciating Sir Thomas More's last letter addressed to his daughter, can attempt to put it, or anything about it, into verse. Mr. Goouch quotes the following paragraph:—

"I never liked your manner toward me better than when you kissed me last; for I love when daughterly love and deere charite hath no leysure to loke worldlie curtesy. Farewell my dere chylde, and praye for me, and I shall for you and

all your frendes, that we may merely mete in heaven. I thank you for youre gret cost."

To us these words seem to breathe a prayer like that over Shakspeare's grave, and urge us to respect them. They spur Mr. Goouch to write a poem, the first two lines of which are as follows:—

When late we met the beaded woe o'er spread my Margaret's cheek,  
And on their coral threshold failed the words thy soul would speak.

The italics are, of course, ours. When Job wished that his enemy had written a book, he surely meant a book of poems.

Dr. Sharpe has been in India, and writes principally upon Indian subjects. He thinks pleasant and manly thoughts, all the more grateful in consequence of coming upon us by surprise. He fails, however, to get at what is individual in Indian scenes. In his poem, 'The Height of Khandala,' he depicts nothing in the scenery that might not be seen from the Duomo at Milan, or a score of different spots. When he describes the savage animals that infest the mountain, there is something almost like local colour. Still it is poor and thin, and the poem, in its termination, is an absolute illustration of bathos:—

Dread awe-inspiring harmonies of discord,—  
Of sights and sounds beyond Beethoven's ken,  
And widest reach of scenic artist's brush.

The author of 'The Student's Twilight' must be disposed to echo Ben Jonson's imprecation on the originator of rhyme:—

He that first invented thee,  
May his joints tormented be,  
Cramped for ever.

The couplet with which her poems open is a specimen of the efforts she makes to force words to do duty as rhymes which have no capacity of the kind:—

A pause in thought, a rest from labour,  
A time to court the Muses' favour.

On the same page—the first—we find form given as a rhyme to warn. Ours and hours would serve as rhymes if French views on the subject were accepted, but can scarcely pass in England, while leaves and trees are as far from rhymes as London and St. Petersburg. From the opening canto of the principal poem we select a few kindred instances. Court is given as a rhyme to sought, words to stirred, path to hearth, quiet to riot, storm to forlorn and to borne, scenes to dreams, and beginning to singing. When form is so defective, it is mere waste of time to deal with matter, since form in verse constitutes the *raison d'être*.

Mr. M'Oscar's poems were principally written in the early part of the present century. The longest work, which is entitled 'War Echoes,' is chiefly noteworthy for the strong antipathy to Russia it everywhere manifests. Of the minor poems those in the Scottish dialect are the best. Mr. M'Oscar's views concerning poetry are said by his brother, who edits his remains, to be expressed in Byron's words: "We are all wrong. Pope is the only one right." A portrait of the author, taken from a photograph, presents a homely and attractive Scotch face. At the time it was taken, Mr. M'Oscar was, so his editor states, "under circumstances of considerable difficulty." It is possible that the editor intends these words to apply to the artist by whom the photograph was taken.

Their apparent application is, however, to the photographed and not the photographer.

NOVELS OF THE WEEK.

*Frozen Hearts.* By G. Webb Appleton. 3 vols. (S. Tinsley & Co.)

*Cruel London.* By Joseph Hatton. 3 vols. (Chapman & Hall.)

*The Gregors.* By Jane H. Spettigue. (S. Tinsley & Co.)

*County versus Counter.* By Theodore Russell Monro. 3 vols. (Chapman & Hall.)

*Who shall Win?* By A. J. Loughman. (Charing Cross Publishing Co.)

*Verney Court: an Irish Novel.* By M. Nethercott. 2 vols. (Remington & Co.)

*Christiern the Wicked: an Historical Tale.* By Henry Tagson, from the German. Translated by the Author. (S. Tinsley & Co.)

*The Lord Hermitage.* By James Grant. 3 vols. (Chatto & Windus.)

*French Pictures in English Chalk.* Second Series. By the Author of 'The Member for Paris.' (Smith, Elder & Co.)

The author of 'Frozen Hearts' reveals the fact that she is a woman by such expressions as "we of the weaker sex"; but the discovery would have been easily made without any such indication. It need hardly be said that a woman may write quite as good a novel as a man; and there are, perhaps, as many able writers of fiction belonging to one sex as to the other. But Mrs. Appleton has chosen to fill her pages with a continuous narrative of the actions of men; and in many of her scenes she gets out of her depth in ways which a man would almost certainly have avoided. The style of her book is, consequently, more uneven and more laboured than it would have been if the subject had been always under the author's full control. Notwithstanding this, the story is fairly interesting, especially in the first volume, which is better than the other two, as the first chapters are better than those which follow. A novel full of action, and written in fair English, could not fail to be readable; but 'Frozen Hearts' must be read with discrimination. For instance, is not discrimination needed in reading a book where one is likely to find such scenes as the following?—

"She closed the window, stimulated her courage with a glass of *liqueur*, and once more sought her bed. When she again opened her eyes, she saw with horror a face by her pillow. She would have screamed upon making this alarming discovery, but she could not. Power even to stir had likewise departed. Spell-bound, she surveyed the face of her visitor. It was not an amiable face at this moment. It had sea-green eyes, emitting a peculiar light of their own, which came and went in strange intermittent gleams. There was an array of stiff out-standing bristles, also, about the mouth, which was much more suggestive of Grimalkin than of human being."

There is more of this description, which is the "ticket" of one of the villains of the novel, and is thrust upon us again and again in subsequent pages. That would be bad enough, in point of art; but still worse are the details of this and a dozen other incidents of Mrs. Appleton's story, which has all the inartistic roughness of immorality unrelieved by genius.

Both power and pains are exhibited in Mr. Hatton's new story, 'Cruel London.' If the

sketches of life, principally of the darker sort, are almost distasteful in their ugly outlines, there is a reality about them which is impressive. The main fault of the book is an absence of relief, a want of any brighter glimpses of happiness to light up the dark features of humanity. The author seems too much engrossed with the sombre task he has set himself to recall a lighter vein even occasionally: and with the exception of Kester and Goff, the Lincolnshire peasants who form a loyal body-guard to the heroine, there is no humorous character. They are really both humorous and pathetic, moving both mirth and respect; the other lighter parts are only comic "business" in the worse style of Dickens. Brayford and Mr. W., for instance, are merely grotesque, and scarcely original. Nor is Mr. Hatton happy in his presentations of Irishmen and Scotchmen, though his knowledge of London slang is creditable. On the other hand Mr. Hatton knows how to avail himself of natural scenery. The summer picture of the Vale of Essam, to which the hapless Caroline is taken by her betrayer for a short space of idyllic happiness, is well contrasted with the picture of a snowy winter on the Sacramento, where John Kerman and Tristram Decker so nearly lose fortune and life. And the story in spite of shortcomings is in itself well imagined. The method of Tom Sleaford's death is terrible, and told with a skill which actually lulls the conscience into some measure of approval of his slayer. Yet the indication of a carefully planned murder, though it may be artfully blended with the idea of righteous punishment, is a dangerous responsibility. Decker is not however such a character as to attract imitators, and, except for his fidelity in love, is without a virtue.

Miss Spettigue's story is a common-place tale of smuggling life in Cornwall, told in a common-place manner. Its title, its motto, its leading incidents, its episodes of love and despair, would have suited any other nominal plot, and any other localization, equally well or ill. It has nothing original about it, and it is written too weakly to indicate any promise for the future.

'County versus Counter' is rather an amusing story of county-town life, its social jealousies, feuds, and alliances. Both the Trevors and the Brooms are well described, and Miss Penelope, the leader of fashion at Olton Priors, is a genuine lady. A tragic element is supplied in the machinations and death of Conrad Norton, the adventurer who endeavours to make capital out of an old scandal, and dies in attempting the life of one who stands between him and a rich inheritance. With the exception of Conrad and his female confederates, there is no utterly repulsive portrait, though the vulgarities of some of the Olton worthies are very amusingly set forth. Misfortune sometimes brings people out of the commonplace; and Mrs. Broom and her offensive son show themselves in far better colours when real difficulties succeed their social struggles. The *dénouement* is the marriage of Diana Trevor, the well-born heroine, with the hero, a timber merchant, and of yeoman origin, but educated highly, and of fine moral proportions. The conversion wrought in the Trevor family is largely owing to the good and gentle lady at the Manor House who herself in her old age becomes the stepmother of the

pair whose interest she has promoted. The book is free from snobbishness, in spite of the delicacy of the subject, and, though unambitious, is not without its moral.

In "Who shall Win?" the contest is between a respectable young man who was a clerk and occasional scribbler, and a kind of gin-palace swell who was a villain of the deepest dye. The latter properly ends his career by jumping over the parapet of Waterloo Bridge. The book is vulgar and it is of that class which appears to show that people often begin their education by writing a novel.

That the scene of 'Verney Court' is laid in Ireland is no doubt the author's excuse for describing it as an Irish novel. There is certainly no other justification to be found in it for so specific a description. The scene might just as well have been laid anywhere else, and belongs, together with the incidents, more to that border-land of romance where the realms of fancy join the realm of real life, and the impossible and unreal trench upon the natural and possible. Without being a ghost story, it is a tale of an extremely ghostly kind, and, both in design and execution, more of a novelette than a novel. It recalls the romances of the class of 'The Castle of Otranto'; but failing to be so thoroughly ghostly as these, fails in so successfully arousing the peculiar interest that they excited, while it supplies no adequate substitute. The action begins and ends in a single year, the episodes of that year being prolonged to the dimensions of a life-story by means of prospective and retrospective additions to the narrative proper. An entirely new secondary story is introduced towards the end of the primary one, dealing with most of the persons concerned, and with many more, and which, by the aid of the familiar documents which, under such circumstances, ever turn up in the nick of time, is relied upon to make all clear. It does, indeed, make it clear, or clearer, at all events, after its own fashion, but it is a fashion that is not to be commended.

The writer of 'Christiern the Wicked' has endeavoured, if not exactly to whitewash the tyrant, yet to modify the opinion currently held of one whose name we are accustomed almost to identify with the ideas of tyranny and bloodshed. Having carefully and conscientiously studied the history of the period, Herr Tagson has become convinced that Christiern was a man of rare intelligence, a true friend of the people, a man who discerned the causes that threatened to bring ruin on his race and country, and who dared in rough, rude times to wage a warfare with the nobles and the clergy. It is certainly true that Christiern enacted wise and humane laws, but at the same time he suppressed insurrections and dissentients with more vigour than humanity. It is the life story of this monarch that is here embodied in an historical romance. Unfortunately the writer's imaginative powers do not equal his industry. He does not understand how to amalgamate the rich mass of material he has at hand, and the book is so crowded with incidents intended to illustrate social pictures, that the reader finds himself wearied and confused. Indeed, a previous acquaintance with Danish history is requisite in order to follow the thread of the story. The characters, though slightly delineated, are sufficiently individualized, although we hear more about

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their "subjectivity" than seems quite in accord with the period in which their lives were cast. The author's English must be pronounced fair, when we consider that he is not writing in his native tongue. He can certainly hold his own with many of our novelists.

A veteran writer of fiction like Mr. Grant must know his public to a nicety. It is not to be expected that he should waste time or labour upon superfluous accuracy. Nor does he. At times one might question whether he has not carried inaccuracy audaciously far, but one hesitates to give a decided opinion when reflecting upon what the average novel-reader is and what he wants. If he is to have a feudal castle, does it matter to him that the arms of the noble owner should be blazoned twice over with no other resemblance than the impossible heraldry, or that the stately keep should have been in ancient times "surrounded by a barbican"? It is, of course, only proper that an earl should address his inferiors generally as "fellow," and a writer to the signet as "old six-and eightpence." But who would be graceless enough to think of these things when he is hurried on from secret marriages to the Crimean War? The author of 'The Romance of War' is at home here. Those who know him will know what to expect, and need not be disappointed. It will be a satisfaction to them to learn that he has, as he says in his Preface, quoting from Lord Lytton, "availed himself of the mysterious agencies which have ever been at the legitimate command of the fabulist."

The new volume by "the Member for Paris" is excellent. The author writes with undiminished spirit and knowledge of character, French and Russian, and appears indeed at his very best in his present work. A character of an old French nobleman at p. 51 will be found worthy of Balzac. For the improper contraction of the name of Sainte-Beuve at p. 157 no doubt the printer and not Mr. Grenville Murray is responsible.

SCHOOL-BOOKS.

*Homer's Iliad.* Books I. and II. Edited by A. Sidgwick, M.A. (Rivingtons.)

THE modern schoolboy certainly has privileges of which his immediate predecessors did not dream. It is no long time since it was necessary for a boy who wished to know more about his Homer than Anthon (if, indeed, that universal commentator touched Homer, which we forget) or Bohm could teach, to content himself with such crumbs of information as some unusually discursive master might let fall, or to seek knowledge through fat books in the school library at inconvenient hours, and at the risk of incurring the discredit which attached to one who "to study gave up what was meant for" football or cricket. It may be that the reaction has gone a little too far the other way, and that we are rather overdone with primers, epochs, and other short cuts to knowledge, which bear the same relation to the great works on their various subjects as Liebig's Extract does to a sirloin, and are as incapable by themselves of nourishing the intellect as that of maintaining a healthy body. This objection does not, however, apply to Mr. A. Sidgwick's Homer. If it teaches much, it suggests more. We can imagine the state of curiosity likely to be produced in a thoughtful boy's mind by learning, for instance, that  $\epsilon\pi\tau\omega$  is from a root VAK, or  $\delta\acute{e}\pi\tau\omega$  from SEK, or by having pointed out to him the analogy of Greek  $\acute{a}\nu$  and German  $so$  in the apodosis of a condition. The rules of moods as used by Homer are set forth in a clear and common-sense way. It is a

great thing to get rid, on the one hand, of the kind of mystery which used to surround conditional sentences, and, on the other, of the view taken sometimes in despair that the whole thing was purely fortuitous, or, if not that, that the laws of metre rather than of language (grammar not being as yet) governed the choice of particular moods and tenses. There is a useful list of particles, in which we remark with surprise that Mr. Sidgwick, while recognizing the common origin of  $\mu\acute{e}v$  and  $\mu\nu v$ , says nothing of the relationship which must equally exist between  $\delta\acute{e}$  and  $\delta\acute{v}$ ; and we think he should not have omitted to point out the frequent necessity of rendering  $\mu\acute{e}v\text{--}\delta\acute{e}$  by "while," without which it is impossible often either to give those particles their due force, or to show the full meaning of a sentence. This, however, a sharp boy will not need to be told more than once, if he has brains enough to read Mr. Sidgwick's book with profit.

*The Student's Ecclesiastical History: The History of the Christian Church during the First Ten Centuries; from its Foundation to the Full Establishment of the Holy Roman Empire and the Papal Power.* By Philip Smith, B.A. (Murray.)

(Murray.)  
*The Student's English Church History: A History of the English Church from the Accession of Henry the Eighth to the Silencing of Convocation in the Eighteenth Century.* By G. G. Perry, M.A. (Same publisher.)

Mr. MURRAY's historical manuals have the great merit of being handy, pretty to look at, and admirably printed. A student can always find his way about them, the indices are excellent, and the arrangement of the materials presented to the reader is all that could be desired. In these respects the two volumes before us are quite on a level with the other works which have been published in this series. As literary productions they can hardly be considered satisfactory. Mr. Smith's 'Ecclesiastical History' betrays the compiler's hand at every page. It is too patently the work of one who has got up his subject as he went along, and used the scissors as his most effective steel pen. It is a pity that instead of attempting to produce an original work altogether—which no man can hope to do who has no grasp of his subject—Mr. Smith should not have served up a 'Student's Gieseler' or a 'Student's Kurtz,' which would have served the "Student's" purpose better than this somewhat clumsy performance. The book, however, is likely to be acceptable in some quarters and certainly aims at supplying a want, which has long been felt, for a one-volume manual of Church History.

Mr. Perry can hardly be suspected of writing upon his subject without due preparation. If he has not much of the scholar's faculty, he has, at any rate, read somewhat widely in English Church History, but he is a terribly dull writer and drones along in a very lumbering manner. They who have ever had occasion to attack his three heavy volumes on the 'History of the Church of England from the Death of Queen Elizabeth to the Present Time' will not expect much vivacity of style in this new publication, and will find as much as they looked for. Some evil fate seems to hang over English Church History. The subject ought not to be uninteresting. Fuller's genius could of course lend a charm to any annals, and whatever he handled he glorified. But Southey's 'Book of the Church' is still a charming work and can be read from end to end without the sense of weariness. How is it that the very names of Collier and Stillingfleet and Burnet and Heylin come to us with a dull and leaden sound? Mr. Perry's book is not refreshing, it is dreary reading; but skilful printing and judicious division into paragraphs, and that very crafty cutting up of so many pages of information into convenient chapters and sections, and presenting the reader with small doses of knowledge at a time, will make the 'Student's English Church History' a serviceable book for candidates for examination, and for these, it may be assumed, the book was intended.

*A Practical Grammar of the German Language; with a Sketch of the Historical Development of the Language and its Principal Dialects.* By Dr. Leonhard Schmitz, F.R.S.E. (Murray.)

Dr. Leopold Schmitz, F.A.S.E. (Author).  
In this Grammar the forms of the language and its rules of syntax are very neatly arranged, and, to speak comparatively, are even made attractive, or less than usually repulsive, to learners. One improvement is the use of Roman letters. Excepting the page where the alphabet is given, German letters are not employed. The facts and the rules of the modern language are concisely given in the first part, containing 188 pages. The second part gives, in 44 pages, a brief historical outline of the German language and its chief dialects.

#### OUR LIBRARY TABLE.

We have on our table *The Life of Pope Pius IX.*, by J. R. G. Hassard (Burns & Oates),—*The Third Book of Xenophon's Anabasis*, by J. T. White (Longmans),—*A Manual of Book-Keeping Simplified*, by J. D. Nichol (Central School Depôt),—*On the Nature of Things*, by J. G. Macvicar (Blackwood),—*The House of my Life*, by Mrs. F. F. Miller (Chatto & Windus),—*A Note on Mr. Gladstone's "Peace to Come,"* by Scutus (Trübner),—*The Philosophy of War*, by J. Ram (Kegan Paul),—*La Marquise de Boissy and the Count de Waldeck*, by M. R. D. Smith (Lippincott & Co.),—*The Siege of Constantinople*, by C. R. Eaglestone (Tinsley Brothers),—*The Johnson Manor*, by J. Kent (Low),—*The Romance of Love*, by R. Miller (Kegan Paul),—*The Dramatic Works of G. E. Lessing*, edited by E. Bell (Bell),—*Conscience and Faith*, translated by J. E. Odgers (British and Foreign Unitarian Association),—*Religious Strife in British History*, by the Hon. A. S. G. Canning (Smith & Elder),—*Was Adam the First Man Created?* by Argus (Simpkin),—*Church and State chiefly in Relation to Scotland*, by R. Rainy (Nelson & Sons),—*Analytical Notes on Obadiah and Habakuk*, by the Rev. W. Randolph (Rivingtons),—*Englische Alexiuslegenden*, by J. Schipper (Trübner),—*Kleine Münze*, by F. Grotz (Leipzig, S. Schottlaender),—*Collatio Codicum Licianorum*, by Dr. A. Frigell (Upsala, C. J. Lundström),—*Den Norske Træskjærerkunst*, by L. Dietrichson (Christiania, P. T. M. Bog-handel),—and *Das Gesetz der Trochaeischen Wortformen*, by Dr. I. Hilberg (Vienna, A. Holder). Among New Editions we have *Quentin Durward*, by Sir W. Scott, Bart. (Marcus Ward),—*The Queen of Bohemia*, by J. Hatton (Warne),—*The Ocean and her Rulers*, by A. Elwes (Griffith & Farran),—*Tales from Blackwood*, Parts II. and III. (Blackwood),—*Locomotive-Engine Driving*, by M. Reynolds (Lockwood & Co.),—and *The Dramatic Unities*, by E. Simson-Baikie (Trübner). Also the following Pamphlets: *Position and Prospects of the Church of Scotland*, by J. Tulloch (Blackwood),—*Suffrage in Cities*, by S. Sterne (New York, Putnam & Sons),—*The Pilgrims of the Anglican Church*, by W. Deverell (Kegan Paul),—*The Idylls of Solomon*, by J. W. Lethbridge (E. W. Allen),—and *Muscle-Beating*, by C. Klemm (Trübner).

LIST OF NEW BOOKS

OF NEW  
Theology

Abbott's (L.) *Gospel according to Luke, with Notes, Comments, &c.*, 8vo. 7/6 cl.  
Kingsley's (C.) *Gospel of the Pentateuch and David, cr.* 8vo. 6/-  
Martin's (J.) *Christian Mirror and other Sermons, cr.* 8vo. 5/-  
Smith's (H. R.) *Ten Short Sermons Preached at Grange over*

DRAFT

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Farningham's (M.) Songs of Sunshine, cr. 8vo. 4/- cl.  
Herbert's (G.) Works in Prose and Verse, cr. 8vo. 3/6 cl. (Lansdowne Pastoral)

Songs, Carols, and Sacra

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Wilton's (Rev. R.) Lyrics, Sylvan and Sacred, 12mo. 3/6 cl.  
*History and Biography.*

*History and Biography.*  
1872. Home Office Papers.

Calendar State Papers, Home Office Papers, George the Third,  
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Taggart's (H.) Christien the Wicked, cr. 8vo. 7/6 cl.  
Underhill's (W. G.) Soldier's Pocket Guide to Shooting, 2/- cl.

#### EGYPTIAN ETYMOLOGY.

Berlin, July, 1878.

In an article upon my Egyptian etymology, published in your issue of June 29th, my critic doubts some of the phonetic changes recorded by me. In reply I beg to observe that the phonetic affinities on which my argument is based have long been proved by phonetic physiology as possible, and, moreover, have been practically demonstrated by Indo-Germanic and Semitic etymology as existent in these two families of speech. If it be urged that, however possible in itself and however frequent of occurrence in some families of speech, a phonetic change need not for this reason be applicable to another and apparently unrelated tongue, my answer is that my Egyptian phonetic changes are specifically proved by the method, governing all modern and, more especially, Indo-Germanic etymology. In Indo-Germanic laws of phonetic change are deduced from the comparison of the various tongues entering into that family of speech; in Egyptian we have three dialects, and, what is equally important, we have broken reduplication to guide us in the delicate task of etymological analysis. Leaving dialects apart, I will only say, that if my critic denies the law of broken reduplication, he negatives a recognized fact of Egyptian grammar; whereas, if he admits broken reduplication, he will either have to accept the phonetic facts partially deduced from this notable phenomenon, or he will have to disprove those changes, and to explain in some more acceptable way the words belonging to this large etymological category. In conclusion, I subscribe to my critic's remarks respecting the danger of employing etymology for the interpretation and explanation of hieroglyphical texts. The large number of homonyms occurring in Egyptian, and the similar development of the words derived from them, preclude any such attempt.

C. ABEL.

#### BARETTI AND MRS. PIOZZI.

ONE of the most evil tongued men of the Johnsonian period seems to have been the Italian Giuseppe Baretti, somewhat the *protégé* of Johnson. He was a native of Turin, and the son of an architect of reputation, whose inheritance he had squandered. Of a rambling and desultory disposition, notwithstanding the possession of considerable ability, he often saw himself reduced to penury. At Venice he taught Italian to some Englishmen, one of whom, Lord Charlemont, induced him to come to England, which he did about 1748, his critical acquaintance with his own language, and the wonderful facility with which he acquired English, making him a valuable teacher. About 1753 he attracted the attention of Dr. Johnson, and an acquaintance commenced. Dr. Johnson speaks of him in his letters in affectionate terms, and appears to have interested himself on his behalf. Availing himself of Johnson's "Dictionary," Baretti compiled one of English and Italian that still ranks as a standard work. Shortly after its publication, Dr. Johnson introduced Baretti into the Thrale family as a teacher and a literary guest. He became domesticated with them, and was for nearly three years a member of the household, and

apparently a standing element of discord, stirring up his pupils to revolt against their mother. He was imposed on Mrs. Thrale by the good-nature of her husband and by Dr. Johnson, who entertained a good opinion of Baretti's literary talents, which, though not of a high order, were useful. "Sir," he said, speaking of him, "I know no man who carries his head higher in conversation than Baretti. There are strong powers in his mind. He has not, indeed, many hooks; but with what hooks he has he grapples very forcibly." The move seems to have been a thoroughly mistaken one for all concerned. Baretti conceived a violent dislike to Mrs. Thrale, whom he accused of lying and treachery: Mrs. Thrale, on her part, as cordially returned the feeling. The Rev. E. Mangin, who has recorded anecdotes of the latter days of this remarkable woman under the title "Piozziana," observes that her nature was kindly, and that, during several years of familiar acquaintance, he never heard her speak one word of vituperation of the character of others, except once, when Baretti's name was mentioned,—of him she said he was a bad man.

After they had thus lived for some time under one roof, Baretti suddenly departed, without taking leave, declaring to Miss Thrale (Queeney) that the house was no better than Pandemonium. He records that he was perfectly tired of the impertinence of the lady, that he had been teaching Queeney Spanish and Italian from morning to night, and never received a shilling from Mr. or Mrs. Thrale, and so had grown weary at last.

This latter statement appears to have been utterly untrue. Dr. Johnson distinctly states that Mr. Thrale had given Baretti 100/- that very spring, and he was besides in receipt of a pension of 80/- that was certainly paid somewhat irregularly. After this flight from Streatham, Baretti passed from one difficulty to another, and could scarcely preserve himself from absolute indigence. In 1769 he was tried for murder, but acquitted. The affair was not creditable; he had with a pocket knife stabbed a man who had insulted him in the street. Johnson bore testimony in his favour. In 1789 he died. But a year before his death the then Mrs. Piozzi published the correspondence she had carried on with Dr. Johnson. Baretti viciously annotated a copy. He was suffering from gout at the time; he had a pent-up measure of wrath to vent against the lady, and it finds expression in these MS. marginalia with violence that makes portions of them untranscribable. Strangely enough, these volumes, acquired by the British Museum in 1869, have escaped the attention of students of that period, so far as we can discover. Only Mr. Percy Fitzgerald, in his recent edition of Boswell's Johnson, makes a few quotations from them, as throwing light on some of the persons named in the Life; but he only quotes them as "Baretti's curious marginalia," without any further explanation. The rudeness and violence, that Madame d'Arblay tells us impressed her more in Baretti than his intellectual vigour, are amply displayed in them. Baretti, like all Mrs. Thrale's friends and enemies, was enraged at her second marriage, though it is not obvious why a singing-master should be held in social status so far beneath a brewer. He wrote three papers in the *European Magazine*, reviewing the Letters to and from Dr. Johnson, and assailing Mrs. Piozzi with the coarsest ribaldry. When he died in the following year, the *Gentleman's Magazine* said:—"Mrs. Piozzi has reason to rejoice in the death of Mr. Baretti, for he had a very long memory and malice to relate all he knew." It is said that all his MS. papers were burnt by his executors without examination, so great was his character as a mischief maker. These volumes, however, escaped destruction, and now, after so many years, they remain merely amusing monuments of the peppery spleen of the Italian. He goes steadily through the whole series, beginning with the Preface, and these MS. notes may be considered as addenda to his "Three Strictures" on this publication.

Mrs. Piozzi states that she diffidently puts forth her volume:—

"An editor's duty is, indeed, that of most danger and least renown through all the ranks of literary warfare."

"The editor is in no danger. If what he gives to the world is good, people will say, 'you are a fool, and forget him.'"

She ventures on some learned similes; instantly Baretti attacks her: she has only brought them in to say something pretty. Mrs. Piozzi goes on to state that she has published the Letters as they are; she did not like to mutilate

"such as contained either salles of humour or precepts of morality."

"If she had mutilated the precepts of morality, what had she left?"

"though it would have been easy to dilute the salt of Johnson's expressions by pages of my own insipidity."

"To dilute salt by pages is an odd expression."

She hopes the publication of these Letters may, in some measure, repay her debt of gratitude to Johnson.

"Was it gratitude that induced her to publish these letters? No; 'twas avarice, sheer avarice. She sold them to Cadell for 500/-" (This statement is also confirmed by Boswell). Further, Mrs. Piozzi insists that in issuing them she has,

"however, been attentive to make you have enough endeavoured to give pain to many."

"What induced you to swell this book with your trifles was the price that Cadell would give you if you made (sic) of sufficient size for his purpose."

Finally, Baretti disposes of the entire Preface with, "In this Preface she has aimed at smart wit and floridness of style, yet I take it to be a very silly piece of writing."

Then follow the Letters, of which the first is dated August 13th, 1765. The Southwark election forms the theme of correspondence in 1768. Dr. Johnson, whose mind had been occupied with a dying bed, remarks:—

"how small a thing is an election!"

"This kind of reflection had no effect on Mr. and Mrs. Thrale's minds, and Johnson might have spared them when talking to such ambitious folks, who look on an election carried as the highest gratification they could obtain."

"Johnson would have made an excellent Spanish inquisitor. To his shame be it said, he was always tooth and nail against toleration."

Johnson: "It is dull to live neither scolded nor scolded."

"Johnson would have made an excellent Spanish inquisitor. To his shame be it said, he was always tooth and nail against toleration."

"There was no want of them when they were together. Maybe there was something of it in his letters, too, but Madam was too wise not to suppress everything of the kind."

Indeed, Baretti is convinced throughout that many letters and passages have been suppressed, only not such as are ill-natured, notwithstanding the remarks in the Preface to which he constantly refers. He is equally persuaded that portions have been interpolated, fine sentences Mrs. Thrale has caught from Dr. Johnson, and treasured up in her note-books to be added when she revised the letters for press. In one place he says, "This letter and all this parade of learning was written by her for the sole purpose of this edition the other day."

Johnson proposes to come to Streatham,

"to catch a little gaiety and health and happiness among you."

"That he never caught. He mused at Streatham as he did habitually everywhere, and seldom or never minded what was doing about him."

Mrs. Thrale moralizes concerning an event:—

"There is, however, little call I believe to make sermons with regard to Johnson, and what shall we say with regard to his *faithful* and *obedient*, who wrote Johnson's life in hopes of making money, and sold his letters for money again? I could give instances enough of her covetousness, if I had a mind to it."

In the letters written from Scotland, Dr. Johnson discourses largely of visions and second-sight. Baretti declares it would have driven him mad to listen to all this rubbish, and as for Boswell "the man, to be like Johnson, gave more than little credit to apparitions." Baretti hated Boswell, a

sentimental returner."

"a poor reciter?"

"At always dining."

Johns had "He rest such as good Mr. will h "Do be deje

"No be forg want would like myself. Mr. take o "are in your p aspie, cille, carriage, J

Aft needle

"A within this o it will

Of "The forman eader even B such a carriage, J

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sentiment that appears to have been as cordially returned. Scotland, Baretti repeatedly avers, is "a poor country." Johnson tells how he

"was asked in the spirit of the Highlands whether I could recite a long series of ancestors?"

"At MacLeod's the bagpipe always played while we were dining."

Johnson names Dr. Smollett, "a Scotch wit who had some name in his day." Baretti explains, "He wrote a multitude of books, and among the rest his travels through Italy, of which he gives such an account as one would think it to be near as good a country as Scotland."

Mrs. Thrale loses one of her daughters, Baretti will have it because she doctored her herself with "tin-pills." Dr. Johnson writes:—

"Do not suffer yourself to be dejected."

"Now I know you want to be forgetting me, but I do not want to be forgotten, and would rather send you letters like Presto's" than suffer myself to slip out of your memory."

Mrs. Thrale has been confined of a daughter; Johnson rejoices at the event, but begs her to take care of herself, as her children

"are not likely to gain but by your precepts and your example, by an example of excellence and by the admonitions of truth."

After a while, Baretti wearis of pointing out needless passages:—

"All this idle stuff might have been spared without any detriment to the publication, but this observation might be so often repeated that it will be better to leave it off in future."

Of one of Baretti's books Mrs. Thrale writes:—

"'Tis a most pleasing performance, and meets with eager readers in our house; even Mrs. —— is sure that such a gentleman must keep a carriage."

Johnson replies:—

"That Baretti's book would please you all, I made no doubt. I know not whether the world has ever seen such travels before. Those whose lot it is to ramble can seldom write, and those who know how to write very seldom ramble."

An old acquaintance has looked up the Doctor after an interval of forty years:—

"He has had, as he phrased it, a matter of four wives, for which neither you nor I will like him much the better."

Johnson asks why Queeney used him so badly:—

"I should think she might have written to me."

After a while Baretti complains:—

"It wears me out to hear so often in these letters of his (Johnson) going to Litchfield and Ashbourne, and of his coming from Litchfield and Ashbourne, to little or no purpose."

Dr. Johnson mentions that Mr. Thrale brews cheaply. "This was surely a most important piece of information. No reader would have been pleased with the suppression of it."

From Ashbourne Dr. Johnson twice writes that the bulls and cows are well, and seem to grow bigger. "Damn the bulls and cows will every reader say. We have too much of them."

Johnson assures Mrs. Thrale that in time she will make her relations proud of their kindred, and that

"to see and hear you is always to see virtue."

Mrs. Thrale reproves Johnson for some disapproving remarks he has let fall on parental authority.

\* Presto was Dean Swift's signature in his 'Familiar Letters.'

"I am amazed at your little veneration for it."

"Is it not an authority older than the regal one? if not equally venerable, for men were fathers before they were kings."

A title which God himself disdains not to accept."

Mrs. Thrale writes of the death of her mother:

"When fortune is taken away, chance or diligence may repair it; fame likewise has been found not wholly irrecoverable. My loss alone can neither be repaired or supplied in this world."

Johnson: "This is the pleasure of corresponding with a friend where doubt and distrust have no place."

"Burney is to bring me! Pray why no? Is it not as fit that I should bring Burney?"

Mr. Thrale is taken ill; it appears his complaint was spoplectic, brought on by eating "four times" as much as other people. His physician warned in vain. Johnson urges Mrs. Thrale to see he be more temperate, and begs her

"to do what you can to keep my master cheerful."

"That was not her game, as she was then very thick with the singing-master."

Baretti avers that "she now lost no opportunity of bickering with Johnson, as she began to resolve on shaking him off." The Doctor's love for the Thrales, he says, was cupboard love, while he only cared for women when they grossly flattered him. "Baretti dines with me," Johnson once announces. Instantly Baretti growls, "That I did as seldom as I could, though often scolded for it; but I had to see the victuals paw'd by poor Mrs. Williams, that would often carve, though stone-blind."

Mr. Thrale's state of health induced the proposal of an Italian journey, in which Johnson was to accompany them. The idea was abandoned for pecuniary reasons. Johnson says:—

"I was very little disappointed; I was glad to go to places of so much celebrity, but had promised to myself no raptures, nor much improvement."

"Johnson was not fit to travel, as every place was equal to him. He mused as much on the road to Paris as he did in his garret in London; as much at the French opera as in his room at Streatham. During our journey to and from Paris he visited five or six libraries, which is the most idle thing a traveller can do, as they are but to be seen cursorily. With men, women, and children he never cared to exchange a word; and if he ever took any delight in anything, it was to converse with some old acquaintance. New people he never loved to be in company with, except ladies when disposed to caress and flatter him."

"That is in his noisy and silly way."

"Boswell had never much money, and the 100L he got by the sale of his travels in the Hebrides with the Doctor were very welcome. How much shall he make of Johnson's Life?"

Mr. Thrale still continues in a precarious state. His wife tells her friend:—

"I care only about my husband's health."

Johnson relates:—

"I sent to Lord Westcotes about his brother's life, but he says he knows not whom to employ, and is sure I shall do him no injury. There is an ingenious scheme to save a day's work, or part of a day, utterly defeated . . . . . but I think I have got a life of Dr. Young."

Mr. Thrale dies, Johnson comforts the widow in well rounded periods; a "needless comfort," remarks Baretti, "she is already thick with Piozzi." Johnson for his pains is "a simpleton; she knew how to comfort herself without the assistance of

God." "Johnson never grieved much for anything; his trade was wisdom."

After this time the correspondence gradually slackened; Johnson reproached Mrs. Thrale with growing cold, she complains of griefs and troubles.

"Nothing but love for the singing-master," says Baretti, "intrigues, treachery, vile conduct"; and he annotates with unmeasured abuse. Baretti always prided himself on his excellent and idiomatic knowledge of English; he had certainly acquired the language most nervously, as these notes prove, and also mastered all its expressions of abuse, as they further show when he rails at Mrs. Thrale for falling in love with the singing-master, "at forty-five, and so hot in love!"

The correspondence is closed by the circular announcing her marriage, which Mrs. Thrale sent to all her daughters' executors, and which in Johnson's case she accompanied by a note, in consideration of their old friendship. She prints an answer from the Doctor. Her letter, Baretti affirms, is falsified in date, and he deliberately declares that Johnson's alleged answer is a vile forgery of hers; that Johnson never wrote such execrable stuff as she makes him say. And with this last amiable fling he parts from her.

#### THE EARLY HISTORY OF CYPRUS.

Now that our newly acquired Mediterranean possession is exciting so much attention among all classes of inquirers, it may be of interest to some writers on the subject to mention an important passage in one of the cuneiform inscriptions, which seems to have escaped the notice of previous translators.

In the early part of the nineteenth century before the Christian era the land of Babylonia was ruled over by a monarch named *Sar-gina* or Sargon. This monarch was the founder of a very important dynasty in the line of Babylonian kings, for it was in his time that the Semitic and non-Semitic elements were blended together, and the foundation laid of the great Western Asiatic powers of Assyria, and the second Babylonian empire.

This Sargon appears to have been a king of wonderful energy, for no sooner had he gained the throne than he commenced a series of military expeditions over the whole of Western Asia. It is very curious here to notice the fact that directly the Semites, probably of Southern Arabian origin, and having the germs of the modern Bedouin in their veins, became united with, and influenced by, the Turanian Accadians, the Babylonian Empire began very largely to extend its frontiers, the dual aims of the Semite being freedom, locomotion, and the means of trade the establishment of caravan-stations. Considering these facts we are not surprised to see the number and importance of the caravans sent out by this Babylonian king. The capital city of this dynasty was *Agane*, probably a little to the north-east of Babylon, and perhaps the *Agama* of the Talmudic writers. In his first campaign the king subdued the Elamites, the former rulers of Babylonia, and, having rendered home affairs straight, he started on an expedition against the land of *Martu*. This land of *Martu* is explained in W. A. I. ii. 51 by *A-khar-ri-i*, the Hebrew *רַעַת*, "the west," and, as such, was usually applied to Phoenicia. Indeed, we find traces of this word in the name of the Phoenician city of *Mardotus*, the legends of which give the reading *רַעַת*, the name evidently derived from the Accadian *Martu*, "the west." This word is composed of two nominal ideographs placed in apposition to one another—*mar*, a path, and *tu*, the setting sun, a name well rendered by the Semitic *Akkbari*. In his expedition to the land of *Martu*, Sargon states that he destroyed the "four races," evidently referring to the Syrian tribes. This expedition was in his second year; in the fourth and fifth we find him fighting in the same region, and also in the sixth year, and it is in relation to the campaigns of these years that I would call attention to a curious passage, which

"And so he did, and so much the worse for his volumes."

"Mr. Thrale dies, Johnson comforts the widow in well rounded periods; a "needless comfort," remarks Baretti, "she is already thick with Piozzi." Johnson for his pains is "a simpleton; she knew how to comfort herself without the assistance of

seems very clearly to point to an invasion of the island of Cyprus (W. A. I. iv. pl. xxx. 1):—

Fourth Year.

1. Sargon who upon this omen to the Land of Martu had gone  
2. the four races his hand had conquered.

Fifth Year.

1. to the land of Martu he had marched  
2. a second time the invasion of his warriors  
3. in the gate of the exit  
4. Sargon, who upon this omen.  
5. his enemy with left hand. Istar  
6. caused him to conquer to his law his enemies were fixed.

Sixth Year.

1. When the Moon as a lion appears A moon omen  
Sargon who upon this omen  
2. rose up, and an equal or rival he had not against the peace of his land, as far as  
3. the lands of the sea of the Setting Sun. he had crossed and (*ibiru va*) the third year as far as the Setting Sun.  
4. his hand captured the whole of it. The place first he had established.  
5. his images before the Setting Sun  
6. (he set up). Their spoil from the land of the Sea he caused to cross.

From this extract it is very evident that this army of Sargon of Agane was away from home three years waging war in the regions of northern Syria, and Phoenicia, and that in the third year they crossed *ibiru* (‘*va*) to the land of the Sea of the Setting Sun, which seems certainly to indicate Cyprus. The result of this long absence of the ruling power is just what was to be expected, a revolt in the home kingdom, and a siege of the capital city of Agane. It would be somewhat hasty to conclude that the early Babylonian ruler did reach Cyprus, were it not for some other evidence to be deduced from the inscriptions and monuments.

In B.C. 721 the Assyrian throne was occupied by a monarch named Sargina, the Sargon of the Hebrew writer. This monarch received tribute from the kings of the island of “*Yatnana*,” the Assyrian name of Cyprus, and, after so doing, he erected in the island a large monolith with an image of himself upon it, and a long inscription recording various events of his reign. This monument is now in the royal museum at Berlin. Sargon, unlike the kings of the middle Assyrian empire, had a great amount of Babylonian blood in his veins, and, indeed, traces his descent from a semi-Babylonian ruler of Assyria. I am very much inclined to think that in setting up his image in Cyprus he was imitating his illustrious predecessor, Sargon of Agane, who, like himself, was a usurper, and by this he seems in some measure to confirm the conjectured invasion of Cyprus in about the nineteenth century B.C. It must be remembered that ships were known in Babylonia very early, as we have in some of the earliest legends mention made of the ships of Ur and other cities on or near the Persian Gulf.

A curious monumental confirmation of this conjecture appears in a cylinder seal discovered by General di Cesnola in the treasure temple at Kurium. This seal bears an inscription:—

Abil - Istar  
son of Ihu - balid,  
Servant of the god Naram - Sin.

This last line, “*Ardu-il Naram-Sin*,”—servant of the god Naram-Sin,—is of very great importance. The son of Sargon of Agane was Naram-Sin, and from this it appears that he, like his father, was deified and worshipped by the people of after ages. Some faithful Babylonian or Assyrian in after years, knowing of the early connexion of these two god-kings with Cyprus, made the seal a votive offering in the temple of Kurium. The seal is of hematite, and evidently of early workmanship, being covered with figures of men and symbolic animals. It is figured in the first plate in the Appendix of General di Cesnola's work.

W. ST. C. BOSCAWEN.

MRS. SARAH HELEN WHITMAN.

INFORMATION of the death of Mrs. Sarah Helen Whitman, the American author and the heroine

of Edgar Poe's lines ‘To Helen,’ has just reached me. She died on the 27th ultimo, at her native city of Providence, wherein the greater portion of her seventy-five years of life had been spent, and where her ancestors, the Powers, had resided for two centuries or more. To the world at large she is merely known as an author of considerable talent and rich and varied reading, but, to those acquainted with the secret of her inner life, she will always be remembered as a brave-hearted woman, who for many years endured unrepiningly a condition of continuous self-sacrifice and anxiety, only paralleled by the intermittent martyrdom of Charles Lamb. It could not have failed to comfort her in her last hours to know that the near and dear one for whom she had suffered so much had preceded her by some months in her journey to the grave.

A large portion of Mrs. Whitman's literary labour, consisting chiefly of critical articles and fugitive verse, is unedited, and she steadfastly refused to have republished during her lifetime the two volumes by which she is best known in the world of letters. In 1853 she collected and published at Providence a thick volume of verse, entitled ‘Hours of Life and other Poems,’ which not only attracted much attention on account of its melancholy beauty, but because many of the pieces were devoted to the memory of Edgar Poe. In 1860 Mrs. Whitman drew much more marked attention to her admiration for the author of ‘The Raven’ by the publication of ‘Edgar Poe and his Critics.’ This impassioned defence of her celebrated countryman created a profound impression in American coteries. The reputation which her little book so materially helped to clear from slander and misrepresentation was consistently and devotedly cherished by her to the last, and this is no improper moment for me to acknowledge that to Mrs. Whitman's unwearying kindness and co-operation is due a considerable portion of the data upon which my vindictory ‘Memoir of Poe’ is based. Towards affording a clearer impression of her great countryman's character she furnished me with the whole of the romantic history of her engagement with Edgar Poe, the cause of the rupture of that engagement, and the poet's correspondence with her, only stipulating that the latter should not be published during her lifetime.

Of Mrs. Whitman's noble character and private worth and of her many endearing qualities there is no room here to speak; a worthy and enduring monument of them, it is to be trusted, will be afforded by a suitable record of her life. Her literary correspondence was large, and, there is good reason to believe, was carefully preserved, so that when her memoir is published much of interest and novelty may be expected.

The spontaneous and affecting scene at Mrs. Whitman's funeral, no formal announcement of which had, at her special request, been published, proved the strong affection she had inspired the hearts of many with.

JOHN H. INGRAM.

#### CAPTAIN COOK.

As some interest appears to have been awakened in the relics of the circumnavigator, our readers will be glad to know that the British Museum Library of Manuscripts contains several volumes relating to the famous voyages performed by Capt. Cook during the second half of the last century. Among others the following titles of manuscripts, many of which are in Cook's own handwriting, are worthy of record:—

The Muster Book of H.M.S. Northumberland, 1758—1760, with signatures by the Master, afterwards Captain Cook. (Add. MS. 28220.)

The Log-book of the Endeavour, Lieut. Cook, Commander, May, 1768, to July, 1771. (Add. MS. 8959.) To which is appended the Register of the seamen of the same vessel, notices of their birthplaces, ages, wages, &c., 1768. (Add. MS. 8969.)

A large folio of Charts, Plans, Views, and Drawings, taken by Lieut. James Cook, Commander, on board the Endeavour, in 1768, 1769, and 1770, all executed in Indian ink by Cook himself. This is a very valuable and instructive volume of great interest. (Add. MS. 7085.)

A large folio of Indian ink drawings of Headlands, Bays, Islands, &c., by A. Buchan, draughtsman to Mr.

Banks, in Capt. Cook's first voyage, 1768—1770. Bequeathed by Sir Joseph Banks. (Add. MS. 15507.)

An oblong quarto of Sketches and Views, in Indian ink and pencil, made by S. Parkinson (l) during Cook's first voyage from Rio de Janeiro to Otaheite, New Zealand, and other places in 1768—1770. This volume was also bequeathed by Sir Joseph Banks. (Add. MS. 9346.)

A large folio of Indian ink Drawings, illustrative of the first voyage, chiefly relating to Otaheite and New Zealand, by A. Buchan, J. F. Miller, and others. Also bequeathed by Sir Joseph Banks. (Add. MS. 15508.)

Charts of the Eastern Coast of the North Island of New Zealand, showing Cook's track in the Endeavour, 1769. These were also bequeathed by Sir Joseph Banks. (Add. MS. 11803.)

Cook's autograph Log-book of the Endeavour, for part of the first voyage, containing entries of occurrences from 5 Nov. 1768, to 8 May, 1769. (Add. MS. 27955.)

Cook's autograph Log-book of the Endeavour, for a further part of the first voyage, containing the entries from 12 Feb. to 23 Sept. 1770. (Add. MS. 27885.)

“The Resolution's Quarter Bill, James Cook, Esq., Commander” not dated, and a Muster Table of the Resolution, Nov. 1771, to June, 1772. (Add. MS. 27958.)

A Letter from Cook to —, enclosing part of his journal for 1772, dated Mile End, 16 Feb. *sicne anno*. (Add. 27889. ff. 27—82.)

Cook's autograph Log-book and Journal, in the Resolution, during his second voyage: 13 July, 1772, to 17 Nov. 1774, to which is prefixed an account of fitting out the expedition from 28 Nov. 1771. (Add. MS. 27886.)

A copy, not identical, but later and abridged, of Cook's Log-book and Journal as above, in the Resolution, from 30 Nov. 1771, to 28 Dec. 1774. At the end of this MS. is the route of the Resolution and Adventure, 10 June, 1773, to 17 Oct. 1774, of which the last leaf is in the handwriting of Capt. Cook. (Add. MS. 27887.)

Cook's autograph account of his second voyage, April, 1772, to July, 1774, as prepared by him for publication. (Add. MS. 27888.)

Cook's autograph Table of Contents (Introduction), and Preface to his Journal of Voyage. (Add. MS. 27889. folios 1—26.)

A large folio of Charts, Views of Headlands, &c., taken during Cook's voyage in the Resolution through the Pacific and Southern Ocean in 1772—1774. (Add. MS. 15500.)

A Map of Cook's voyage in 1772—1775. (Add. MS. 15331.)

Journal of Capt. Furneaux in the Adventure, in company with the Resolution, in Cook's second voyage, 1771, to 3 March, 1773. This MS. has corrections in the handwriting of Capt. Cook. (Add. MS. 27890.)

Part of Cook's autograph Log-book of the Resolution, extending from 16 Oct. 1773, to the close of the voyage, 28 July, 1775. (Add. MS. 27956.)

Original letters of Capt. Cook to Dr. Douglas, dated from Mile End, 4 January to 23 June, 1776. (MS. Egerton, 2180. ff. 1—18.)

Cook's Journal of his third voyage to the Pacific Ocean, 10 Feb. 1776, to 6 Jan. 1779. A fair copy in the autograph of the Captain. This forms the substance of Vols. I. II. of ‘A Voyage to the Pacific Ocean,’ &c., 3 vols. 4to, 1784, prepared for the press by Dr. John Douglas, afterwards Bishop of Carlisle and of Salisbury. (MS. Egerton, 2177 A.)

Journal of the third voyage, 10 Feb. 1776, to 17 Jan. 1779, re-written by Dr. Douglas for publication, with an Introduction by Dr. Douglas and a chart. 2 vols. (Egerton, 2178, 2179.)

Secret instructions for Capt. Cook, Commander of the sloop Resolution, 6 July, 1776. Signed by the Lords of the Admiralty. (Egerton, 2177 B. ff. 5—12.)

A large folio collection of Sketches and Coloured Drawings made by J. Webber, who acted as draughtsman to the expedition during Cook's third voyage in 1776—1780. Some of them appear to be the rough sketches for the drawings in Add. MSS. 15513, 15514. (Add. MS. 15513.)

Two large portfolios, containing nearly a hundred Indian ink Drawings, many coloured, by J. Webber, during Cook's third voyage to the South Seas, 1776—1779. These were presented to the British Museum by the Lords Commissioners of the Admiralty. (Add. MS. 15513, 15514.)

Fragment of Capt. Cook's Log-book on his third voyage to the Pacific, 28 Nov. 1778, to 17 Jan. 1779. In the handwriting of the Captain. (MS. Egerton, 2177 B. folios 1—4.)

Letter to Sir J. Pringle from J. Cook, respecting the successful means taken by him to prevent scurvy among the crew of the Resolution. This contains some very practical and simple remedies, which appear to have been attended with entire satisfaction. It is signed, but not dated. (Add. MS. 8945. fo. 58.)

Two large folio volumes containing a collection of Drawings by A. Buchan, S. Parkinson, and J. F. Miller, in Cook's first voyage, 1768—1771; and of Prints published in the second and third voyages, 1772—1779. (Add. MS. 23920, 23921.)

It is interesting to add, in conclusion, that the compass of the Endeavour was in possession of the

date Mr. J. J. Bennett, F.R.S., keeper of the Botanical collections in the British Museum.

Mr. Allingham sends us an alteration in the verses which we published a fortnight ago, involving the insertion of another line. Verses 3 to 8 now run as follows:—

Lo, re-embodied now by Woolner's art,  
The bold and honest Spirit who once more  
Will voyage to that Australasian shore  
The fog-bank should him, lifted suddenly;  
Bearing a message, without tongue or pen,  
As brief, as full, as English words could say.

### Literary Gossip.

It is rumoured that a new volume of lyrical poems by Mr. Tennyson may be expected shortly to make its appearance.

MR. RASSAM has returned from Constantinople: the antiquities acquired during his mission are expected soon.

THE forthcoming Part III. of the Oriental Series of Fac-similes issued by the Palæographical Society, under the editorship of Dr. W. Wright, Professor of Arabic at Cambridge, will contain a fine collection of Sanscrit, Arabic, Syriac, Hebrew, and Coptic plates. The Sanscrit portion consists of three plates, taken from dated MSS. brought from Nepaul. The first is a part of the *Ashasāhasrikā*, dated A.D. 1015; the second the *Sārāvali of Kalyāṇavarman*, A.D. 1286; and the third a specimen of the *Kālachakra-tantra*, A.D. 1446. These fac-similes add considerably to the stock of dated Sanscrit texts. Arabic language and literature contributes five plates:—A very old Royal Patent or Privilege, A.D. 886-884, of the reign Ahmad-ibn-Tūlūn in Egypt; a page of the *Sikū 'z-Zand*, by the poet 'Abu 'l-Alā-al-Mā'arri, A.D. 1082-3, this copy written by a pupil of the grammarian At-Tibrizi, and carrying the autograph signature of that famous commentator; a leaf from the *Kitāb 'l-Harāq* of Yahyā 'ibn 'Adam, dated A.D. 1096, from M. Schefer's collection; another from the *Kamil of 'Al-Mubarrad*, dated A.D. 1167; and a page from the *Wafayātū 'l-'A'yān*, A.D. 1257, the manuscript in this case being the autograph of the author, 'Ibn Hallikān.

THE single specimen of Syriac writing incorporated into this part of the publication is very interesting, by reason of its great antiquity. It is a page of the Pentateuch in the British Museum, dated A.D. 464, notably the oldest *actually dated* Biblical manuscript known to be in existence, being of nearly the same age as the undated *Codex Alexandrinus*. Hebrew writing is represented by two examples: a plate of a fine old copy of the former and latter Prophets, of the twelfth century, with valuable Massoretic notes; and a leaf of "Hagiographa," A.D. 1347, from an elegant manuscript which is remarkably worthy the attention of Orientalists, as it contains the only complete copy in Europe of the *Targum of the Chronicles*: it has been edited by D. Wilkins. The Coptic plate concludes the part about to be issued. It is a specimen of the *Pistis Sophia*, of the seventh century, an ancient Gnostic work, which has been ascribed, though erroneously, to Valentinus. The editor purposes to give in the next number specimens of Tibetan writing, and a page from a Mandaic manuscript.

THE Palæographical Society announces in its annual report that it is believed that the objects of the Society will be accomplished

within five more years. A sufficient series of examples will have been published by that time.

MR. ARTHUR ARNOLD is preparing for publication in the autumn a volume of papers to be entitled "Practical Politics."

MESSRS. ABEL HEYWOOD & SON, of Manchester, have in preparation a new edition of the late Canon Parkinson's "Old Church Clock," which has long been out of print and scarce. It will contain a number of illustrations by local artists, and a biographical introduction by Mr. John Evans. Canon Parkinson till his decease was Vice-President of the Chetham Society.

A GERMAN translation, by Dr. Haller, of Mr. Morley's book on Compromise will shortly be published.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for June, 1878, includes forty-six Reports and Papers, thirty-five Bills, and thirty Papers by Command. Among the Reports will be found the Second Report of the Committee on Commons, with Evidence; a Return relating to the Artisans' Dwelling Acts; a Return showing the amount of Money authorized by the Local Government Board to be borrowed by Local Authorities; and the Report, with Evidence, of the Committee on the Use of Mechanical Power on Tramways. There are also the Third Annual Report of the Public Works Loan Board, and the Finance and Revenue Accounts of India for 1876-77, with Estimates for 1877-78. Of the Bills, ten are confirmations of Provisional Orders, and fifteen are amended copies, or what may be called Parliamentary Revises. Among the Papers by Command attention should be called to the Forty-fourth Report on National Education in Ireland; to the Fifth Annual Report of the Board of Education for Scotland; to the Report of the Commissioners on Copyright; and to the Twenty-fifth Report of the Commissioners on Charities in England and Wales.

THE Council of the Folk-Lore Society have now decided on their publications for the ensuing year. The first issue of the "Folk-Lore Record" will contain a paper by Mr. Ralston on Folk Tales, a collection of West Sussex Folk-Lore by Mrs. Latham, and a selection of notes from the valuable collection of Mr. Thoms and other sources. Besides this the Council have decided to print a Lansdowne MS. in the British Museum by Aubrey the antiquary, the first part of which will be issued this year, edited by Mr. Thiselton Dyer; the first part of Mr. Prounde's "Nursery Tales of Japan" will also be issued. The Bibliography is now under the care of Mr. Satchell, who has been engaged on the subject for some years, and has offered the results of his labours to the Society.

BRUGSCH-BEY is at present in Berlin, completing his Geographical Dictionary of Ancient Egypt. He has purchased a large estate at Gratz, in Austria.

DR. GRISEBACH, Vice-Consul at Jassy, is preparing a German version of Chinese tales which have been translated from the *Kim koo kē kwan*, a collection of small stories.

MR. PINCHES, of the British Museum, has discovered amongst the terra-cotta tablets acquired by the late George Smith some of the eleventh year of Cambyses, a higher date in

the reign of that monarch than any hitherto known from monumental sources.

THE Frankfort Conference of the Association for the Reform and Codification of the Law of Nations meets, from the 20th to the 24th of August, at Frankfort. The Conference will hold its sittings at the Saalbau; and the inaugural meeting will take place on Tuesday, the 20th.

MESSRS. ALLEN & CO. will publish shortly a Turkish manual, by Captain C. F. Mackenzie, late of H.M. Consular Service.

THE Times announces the death, in Savoy, of Miss Winkworth, the well-known translator of German hymns.

THE last number of the *Theologische Zeitschrift* contains an elaborate review of Dr. Neubauer's edition of the Book of Tobit, by Prof. Schürer. He differs from our view, and agrees with the editor that the present Chaldean text in a fuller form was that upon which Jerome made his translation.

FOREMOST among the matters which will be discussed at the third session of the French Provincial Congress of Orientalists, to begin at Lyons on the 24th of August, will be the results of the recent governmental mission of the President, M. Émile Guimet, to the extreme East, whence he has brought back a large collection of documents relating to Oriental religions. Dr. Birch, Mr. N. Trübner, and Dr. Rost are the delegates for Great Britain.

SEVERAL correspondents have pointed out to us that in the "People of Turkey," reviewed in last week's *Athenæum*, the story of the Bulgarian peasant who held that payment for tooth-drawing should be in direct proportion to the time occupied by the operation is nothing more than an old Joe Miller in a Bulgarian dress.

AMONG the French publications of the week are "Marier sa Fille," by Henry Gréville; "L'Orpheline," by Madame Paul de Molènes; "Voyage au Pays des Brahmes," by Louis Jacolliot; and "Bibliothèque Liturgique: Description des Livres de Liturgie, imprimés aux XV<sup>e</sup> et XVI<sup>e</sup> Siècles, faisant partie de la Bibliothèque de S. A. R. Mgr. Charles-Louis de Bourbon (Comte de Villafranca)," by Anatole Alès, Ancien Bibliothécaire de Son Altesse.

M. E. ROLLER of Paris has just brought out in Hebrew the history of the Franco-German war and the two sieges of Paris in 1870-71.

WE have received a catalogue of 301 duplicates of early prints of Luther's, Melanchthon's, Zwingli's, and Erasmus's minor tracts, which the University Library of Heidelberg possesses. The authorities would be willing to sell them in a lump or to exchange them for books which the Heidelberg Library does not possess.

Two important essays have appeared on the Zendavesta. One by M. C. de Harlez (the translator of the Avesta), is published in the last number of the *Journal Asiatique*, with the title "Des Origines du Zoroastrisme." The author rejects the comparative method of M. J. Darmesteter employed in his book, "Ormuzd et Ahriman." The second is by M. Barthélémy St.-Hilaire, published in the last number of the *Journal des Savants*. The latter is not yet finished.

THE last number of the *Bulletino di Archeologia e Storia Dalmata* contains an inedited Latin inscription, found in a most beautiful state of preservation at Starograd di Obbravazzo (supposed to be identical with the "Optronā" of Ptolemy and the Ortopala of Pliny). It is dedicated to the mother of Tiberius by Lusius Volusius Saturninus, son of the Consul in the year 12 B.C., whom Tacitus (Ann. iii. 30) styles "insignis vir."

A RECENT number of the *Transactions of the Academy of Munich* contains an elaborate article by Dr. Lauth, on the date of 1184 A.D. given by Eratosthenes as that of the fall of Troy. The author says that the calculation is made out from Egyptian documents. Dr. Lauth tries even to prove that five Homeric personages at least are Egyptian kings, who mark a chronological period. Thus Ηρόποτες is identical with Ramses the Third, who is called "Pruti," Νειλεύς with Ramses the Ninth. Another important contribution to ancient chronology is H. von Pessl's book, "Das chronologische System Manetho's."

A PROSPECTUS has been shown to us of "The Literary Production Committee," which proposes to give to the manuscripts of unknown authors that attention which the Prospectus alleges that publishers do not pay, and it is added that "the prizes in the literary contest nowadays are perhaps the greatest in any profession; for instance, 8,000*l.* was paid to Miss Evans for 'Romola.' " The names of this "committee" are not given, but "amateurs" can become "honorary members" by paying "the sum of five guineas for entrance and subscription." "Amateurs" may be quite sure that, if they can write novels half as able as 'Romola,' publishers will be only too happy to read their MSS., and charge them nothing for so doing.

#### SCIENCE

*West Yorkshire: an Account of its Geology, Physical Geography and Botany.* By J. W. Davis, F.G.S., and F. A. Lees, F.L.S. (Reeve & Co.)

THIS book adds another to the excellent topographical manuals of England which have seen the light in recent years. The increasing love of natural history and archaeological research in most cases prompts the writing of these local histories; and it is well that old monuments should be adequately described, plants and animals catalogued, uncommon phraseology and customs chronicled, before railroads destroy the main features of a district, and primary education reduces its inhabitants to the standard of their neighbours. In the matter of geology, what Prof. Phillips did so ably for Yorkshire as a whole has now been admirably performed by Mr. Davis for the West Riding; while Mr. Baker's book on the botany and physical geography of the North Riding seems to have furnished the *motif* for Mr. Lees's chapters. Perhaps no district in England is so little known as north-west Yorkshire. It is remote, craggy, inaccessible to the ordinary tourist. The wide stretch of hill and dale between Pateley Bridge, Settle, and Hawes Junction, resembles north-west Cornwall in its exemption from the locomo-

tive's roar and screech, and yet contains some of the finest scenery in the kingdom:

"Ingleborough hill, Pendle and Pennygent,  
Should named be the highest betwixt our Tweed  
and Trent,"

says Drayton, and Pendle Hill is on the confines of this tract which contains the other two. It is thus of extreme importance that the geology and botany of "the wide West Riding" should have been surveyed by such competent observers as our authors.

A glance at the map shows how natural are the West Riding's bounds. South and south-west rise high moorlands, part of the backbone of England, from which the streams flow into the North Sea. To the south-east it runs below the great woollen marts and the cutlery works of Sheffield to the Derwent, thence stretching by Bawtry to the Post-Tertiary marshes and peat-bogs of Hatfield Chase, Thorne and Goole. The Ouse, with its estuarine gravels and sands, forms its limit on the north-east, while towards the north the boundary is carried over Cam Fell, Great and Little Whernside, to the Ure and Ripon. This large tract of 2,669 square miles presents a rich and varied field for both geologist and botanist. With regard to the fossiliferous strata of the British Isles Mr. Davis patriotically remarks: "If the whole of the county be taken we have all the great divisions well represented except the two last, the Cambrian and Laurentian, thus presenting in so small an area a more glorious epitome of the strata composing the earth's crust than can be found in any other locality of similar, or even much larger, extent in the world." And Mr. Lees triumphantly points to the forty-five species of plants found in West Yorkshire which are unknown in North Yorkshire, against its thirty-five species "not known (for certain) in the West Riding."

By way of tempting our readers to follow us through the varied geology of this West Thirding (as the Northmen named it) the following description of its south-west limits at once exemplifies the descriptive power of the book and shows what a delightful region it is to all lovers of nature.

"The country, through the district already described, forms an elevated plateau of moorlands, intersected by rich grassy valleys. The higher portions are covered by heather and bilberry bushes, where the surface is formed on grit rocks; and where limestone prevails, grassy mountain pastures are generally found. The deep valleys in the grit country usually have a stream at the bottom. They are well cultivated and are studded with towns or hamlets. The moors generally terminate westward in an abrupt gritstone escarpment, below which is a slope of shale. Those edges are often wholly or partially hidden by a thick growth of wood, mainly stunted oak, sycamore and birch trees, with a close undergrowth of hazel and bracken. The slope of shale in the lower part is usually cultivated, and presents a covering of rich green grass or luxuriant cereals. The valleys often have the appearance of long alluvial flats, being filled up to their present level by the morainic matter and ice drift of a glacial age, the soil above this is usually deep and rich, and proportionately fertile. Numerous examples may be found in the upper parts of Airedale, Wharfedale, Calderdale, and the valleys of the Derwent and its tributaries. Nothing can be more beautiful than these valleys, unfortunately so little known, though so near the great manufacturing centres of the country. They present scenes which have a character peculiarly

their own, and which can scarcely be surpassed in any other part of England."

The great inequalities of the north-west part of the Riding are mainly due to the Craven and Pennine faults, as they are called, which run respectively east and west and north and south through the Silurian rocks of the district. The most convenient as well as natural method of surveying the geology is to proceed from this corner across the county towards the debouchure of Ouse and Trent into Humber, and it will be found by a glance at a geological map that the systems crop out in successive bands towards the German Ocean. Beginning then near Sedbergh with the Silurians, these consist of a great thickness of slates, flag-stones, and limestones, with characteristic fossils. In Garsdale and the valley of the Ribble red conglomerates are deposited unconformably on these Silurian rocks. Next appears the great carboniferous system, running to an immense thickness, and laid down when the country was at a much lower level than it now is. It comprises two large patches of mountain limestone, enclosing, as it were, the Yoredale series, sandstones and shales, which it is Prof. Phillips's special glory to have mapped out. Passing further east from this series, which runs to a thickness of about a thousand feet on Whernside, and which Mr. Davis describes with much fulness, we come to the Millstone Grit. These rocks occupy in the West Riding a larger area than any other formation, stretching in a broad band from Nidderdale and Kirby Malzeard along the Pennine chain to the borders of Derbyshire and Cheshire. Mr. Davis lays them out in four groups. The lower coal measures extend over half the length which the Millstone Grits cover, reaching from the country near Sheffield on the south northwards to Penistone, Halifax, and Denholme. These strata are locally known as "Ganister" or "Calliard," and contain beds of valuable fire-clays, which are extensively worked. This Ganister is full of the roots of *Stigmaria*, and evidently formed the ground on which the coal Flora grew. The upper coal measures are embraced in the arms of the lower, much as they are in the clasp of the Millstone Grit, and comprise all the coal measures and seams of the West Riding, from the Silkstone coal near Sheffield to the Blocking and Barcelona coal respectively, west and east of Leeds. At Middleton, above the Silkstone coal is a thin band of fossil fish (*Megalichthys*, *Holoptichthys*, &c.). The Permian system, with its sandstones and gypsum, runs eastward of the coal measures in a thin strip, seldom more than four miles in breadth, from end to end of the Riding. Its different groups are well divided by Mr. Davis. Visitors to Knaresborough will remember the red hues which the rocks of this system assume on the banks of the Nidd. Its small grained dolomite has been largely quarried for York Minster and the churches of Beverley and Ripon, while Londoners may see it in the Houses of Parliament. The long strip of the Riding which yet remains eastward may be fairly portioned out between the Triassic system and Post-Tertiary deposits. The Keuper sandstone, forming one of the three members of the Triassic system, perhaps does not exist in West Yorkshire; but the Bunter sandstone occurs every here and there throughout this district in small patches, which

coalesce in two large ones just west of York. Mr. Davis explains the origin of the curious crater-like depressions exhibited in this formation near Ripon (p. 193). His account of the tills and gravels of the Glacial Period, and the estuarine beds of the Vale of York, river terraces, and alluvial deposits near the Humber, which constitute the Post-Tertiary Period, strikes us as most clear. He shows how two huge glaciers probably passed over the north-west corner of our Riding, leaving everywhere their characteristic handiwork on the rocks, and depositing such blocks as may yet be seen at Norber. The boulder clay, evidently derived from one of these glaciers which traversed Stainmoor, is only found in the district drained by Ure and Swale. In the post-glacial deposits the estuarine beds hold the first place. They extend down the valley of the Ouse into Lincolnshire, containing the elephant, rhinoceros, and reindeer bones usually found in such beds. The warp clay, a peculiarity of this district, succeeds; it is probably derived from the disintegration of the Holderness coast. In the Goole and Crowle deposits occur, as also might be expected, forest beds containing stumps of willow and Scotch fir *in situ*. Lacustrine deposits and river terraces, holding bones amongst their gravels, overlie them. Lastly come cave deposits, notably the Victoria Cave, near Settle, which disclose the familiar quadrupeds of our own day, charcoal, fragments of pottery, and traces of man. Such is the varied ground covered by this book. With its coloured geological maps and sections, and lucid directions, no greater treat for a geologist can be conceived than a pedestrian ramble through the West Riding. A full table of the geological and geographical works which have been published since the end of the seventeenth century is appended. Thus the student can see, year by year, the progress of our knowledge of the West Riding's physical geography. Ample lists of the fossils of each formation are given, and, what is high praise, amongst such a crowd of unusual names we have scarcely detected a single misprint.

Mr. Lees has taken the second part of this book, the botany of the Riding. By dint of a coloured map of the river basins, a glance here too shows its various florulas. He divides the district into ten characteristic areas, and tabulates the distinctive plants of each. It seems surprising at the first blush that such rough and apparently unattractive ground for plants should bear a rich Flora, but a moment's reflection shows that this very diversity of natural features is the prime cause of its floral wealth. More than nine hundred species of the higher plant forms are truly indigenous. Over and above the usual causes of the limitation of species, the possession of a tidal river board, the extent of surface ranging from the sea-level to an altitude of 2,400 feet, and the position of its mountain range, with long river valleys, gentle slopes open to the north winds, and a yet gentler descent to the west, result in two distinct climates in the West Riding. All this contributes to its rearing a diversity of plants. Towards the North Sea a multitude of species belonging to the Germanic type are found. For exhaustive lists of the plants of every district of the Riding we must refer to the book itself, and will only notice in conclusion a few curiosities

of the subject. In the arbitrary line of separation from Notts towards the south-east, some fifty square miles, which really belong to the valley of the Trent, are included in West Yorkshire, and this region of gently undulating country is remarkable for the abundance and fineness of its yew trees, which are evidently indigenous and form the most conspicuous feature in the landscape. In the damp western valleys of the Riding may be seen that beautiful little plant *Wahlenbergia hederacea*. It is distinctively a creature of the Atlantic mists, and never blooms so freely as in the Cornish combes. *Potentilla Norvegica* is a good instance of a naturalized foreigner. It occurs in the utmost profusion in the Wakefield Canal, and again near Leeds, having probably been introduced with the piles used for strengthening the banks. In the neighbourhood of Arncliffe *Cypripedium calceolus* maintains a precarious vitality. Two flowers were observed in 1876, both of which unfortunately withered without being fertilized. A rare fern of Western type (*Asplenium lanceolatum*), occurs in the Don district, which Mr. Lees regards as indigenous. It may, however, be due to introduction, like the still more uncommon "London pride" (*Saxifraga umbrosa*), found nowhere but in South-west Ireland and the Settle district. This, in point of geological age, is the oldest plant in the kingdom, and is a remnant of the Atlantic Flora of North Spain. Mr. Lees proudly claims it as a native of his Riding, but Sir W. Hooker denies that it is really wild in any English or Scotch station. Three maritime plants, *Plantago*, *Silene*, and *Armeria maritima*, lingering on high cliffs in situations far inland, curiously attest the truth of Mr. Davis's science; and, lastly, it is worth while naming one or two extreme rarities to be found in the Riding, *Actaea spicata*, *Polemonium caeruleum*, *Bartsia Alpina*, and *Carex paradoxa*. Mr. Lees's work is a worthy pendant to his colleague's, and has resulted in a book which is thorough. For resident or pedestrian alike, this history of the West Yorkshire strata and plants will prove most useful. We wish the same careful treatment were applied to several other interesting English districts where local observers are at present toiling in the dark.

*A Practical Treatise on the Steam-Engine.* By Arthur Rigg. (Spon.)

ALTHOUGH Mr. Rigg's handsome volume is entitled a practical treatise, nothing can be more just than the remarks which he makes upon due relation between theory and practice—a rock on which so many mechanists split. "It must be always remembered," he truly says, "that what is called practical experience accomplishes nothing, and never invents any improvement unless allied with inventive ability, and supported by some acquaintance with those physical laws which govern all engineering practice."

Regarding a steam-engine "as the best mechanical arrangement which has yet been made for the conversion of heat into work," which is a good philosophical definition, Mr. Rigg points out that, owing to the rapid improvement in every feature of design, and in details of construction, early rules and proportions have for the most part become obsolete; and the older class of books are not only de-

fective, as giving no account of late inventions, but to some extent untrustworthy. The author has written the treatise before us with the aim of describing various examples of fixed steam-engines, without entering on the subject of locomotive or marine practice. The text is illustrated by two hundred bold and intelligible diagrams; and ninety-six full-page lithographic plates, containing some hundreds of illustrations, give much and valuable information about the present condition of modern engineering as regards the steam-engine. Mr. Rigg has omitted such new forms of engines, or attempts at engines, as he considers not to have reached a stage of progress in which they are proved to possess any advantage over older types. He has used, whenever he has found it practicable, graphic methods of calculation and of exposition, in lieu of mathematical formulae, to which, we quite agree with him, the English working engineer has an obstinate dislike.

The first chapter deals with systems of measurement, and Mr. Rigg valiantly stands up for the two-foot rule. He then treats of force and motion. In chapter iii. he enters on the main subject of the book, and pronounces the horizontal steam-engine to be the best type hitherto attained. After describing several examples of this form of machine, he treats in successive chapters of cylinder, piston, and piston-rod; of the slide-valve; of connecting rods; of the cross-head; of parallel motions; of cranks and eccentrics; of shafts, keys, and hammers; of pedestals and wall-boxes; of the fly-wheel; of governors; of condensers; of spanners and nuts; and of the indicator and its diagrams. A chapter given to the influence of the velocity of reciprocating parts of steam-engines, one descriptive of the illustrations, and one on heat and steam, complete the book. It will be seen that the sequence given, which is that of the author, is somewhat irregular and arbitrary. The last chapter would seem, by its position, to have been an afterthought. The utility of the book would have been greatly increased if the descriptions of the illustrations had pointed out more fully the object contemplated by each special design, and the degree in which that object has been attained. This, indeed, has been done to some extent; but a greater development of this part of the work would have been advantageous. Thus, we have drawings of a Cornish pumping-engine; but, though we have to express approval of a good index, we do not find there the word "duty," nor do we find in the volume any information as to the remarkable economy which has been long claimed for the performance of this type of engine. On the whole, however, Mr. Rigg's work must be regarded as a valuable addition to that important professional library which Messrs. Spon are to be congratulated for providing for the public in so spirited a manner. The book is handsomely half-bound, which is a very useful mode of issuing a volume of the size and value of this 'Practical Treatise on the Steam-Engine.'

*The Gardener's Assistant, Practical and Scientific, &c.* By Robert Thompson. Second Edition. Edited by Thomas Moore. (Edinburgh, Blackie.) Though called a second edition, this is to a large extent a new book, and a great one in more senses

than one. Robert Thompson was one of that race who have made Scotch gardeners notorious, and among Scotch gardeners not one, we venture to say, ever had a more thorough knowledge of his art, and, within certain limits, of the science upon which the art is based, than he. Plodding and laborious, he was ever at work accumulating information from books and storing up facts which he won for himself by his own keen observation. The first edition of his book amply proved what we are now saying. Lindley's 'Theory of Horticulture,' the book on which its author prided himself beyond all his other works, not even excepting the 'Vegetable Kingdom,' owed much to the patient toil and accurate observation of Robert Thompson. For many years he was the faithful servant of the Horticultural Society of London; valued by all who knew him for the extent and variety of his knowledge, which was always at the service of those that sought it. Thompson was modest and retiring; he died poor, and but for this book, would be speedily forgotten. His work remains, however, the soundest and best guide to practical gardening that has been published in our times. In the present edition much has been added to bring the book up to the knowledge, the practice, the taste, or the whims of the day. The editor and his coadjutors have rendered the book in its practical aspects a veritable encyclopaedia, to which all may turn who wish to have the best and soundest information on the practice of gardening. The science of gardening is very wide in its scope—geology, chemistry, meteorology, physics, vegetable physiology, botany proper, all these constitute the principles of gardening and agriculture. An ideal gardener should have, at least, an elementary knowledge of these sciences, enough to stimulate his observation, supply good reasons for his practice, lessen or explain difficulties, and suggest remedies or improvements in practice. Thompson in his day was fairly abreast of the times in scientific matters, and his book contained a sufficient summary for practical purposes, while in meteorological matters it was invested with the dignity pertaining to the record of original investigations. It is precisely in this department that the present edition fails. The scientific portion has apparently been left pretty much as Thompson left it a quarter of a century ago, and little or nothing of the immense advance that has been made in vegetable physiology through the investigations of German and French naturalists, and in this country through the labours of Mr. Darwin more particularly, is reflected in these pages. It is hard to make a gardener, or any other mere craftsman, for the matter of that, see the bearing of scientific discoveries on his art. The writings of scientific men are, for the most part, as sealed books to him, or if he have them forced on his attention they seem too abstruse for his comprehension, and are more likely to be treated with ridicule than respect. It should be the province of a book like the present to bridge over the gulf between the theorist and the practical man, and the key-stone to the bridge in this instance is the demonstration of the direct application of scientific observation to practical work. How largely, indeed, scientific observation, conscious or unconscious, influences the practice of the most successful gardeners can be known only to those who themselves take an intelligent interest in plants and their culture. From our present point of view we may ask, have Mr. Darwin's numerous publications on Vegetable Physiology no bearing on practical gardening? Is it possible that those long-continued and elaborate experiments on hybridization, with their striking results, have no interest for the practical gardener? Are the modern researches into the "migrations" and transformations of food substances in the plant of no value from a practical point of view? Do not the new views about vegetable digestion which follow as the result of the experiments on the so-called insectivorous plants furnish matter at least for the consideration of the intelligent workman? Are not the life-history of the potato fungus, the

discovery of its sexuality, of its resting spore and the places where it rests, the varied forms into which it is ultimately resolved according to circumstances—of the highest moment to practical cultivators? We venture to think they are, and we cannot but think that an opportunity of putting these newly gained facts before the practical man in a form intelligible to him—in a form which would secure his attention—has been lost. To be sure the book, as it is, is a large one, and it is probable that the publishers found themselves obliged to fix a limit. Had the showy but crude and costly chromo-lithographs—much inferior, by the way, to those in the former edition—been omitted, had sundry woodcuts, which have done duty in other publications before, and which are of little use in any case, been left out, and the labour, space, and cost expended on them been devoted to the rewriting of the theoretical portion of this volume, a more satisfactory result would have been attained. But when criticism of this kind has expended itself there still remains a duty for the critic to fulfil, and that is, so to speak of the book as a whole as to ensure—so far as his recommendation can effect that end—that it find a place in every garden library.

*Abstracts of Specifications of Patents applied for from 1854 to 1866. Metals, Part II. Section I. Illustrated by Copies from the Original Drawings. Prepared in the Patent Office attached to the Registrar-General's Department, Melbourne. By Richard Gibbs, Registrar-General of Victoria. (Melbourne, by authority.)*

It is always satisfactory when the echo or reflection of any work, thoroughly and honestly done at home, comes back from the confines of that Greater Britain which stretches to the Antipodes. We have before us an instance of this nature, which has a literary as well as a mechanical interest. No one who has not had the opportunity of contrasting the ease with which ample information can now be obtained by any intending patentee on the subject of his claim with the difficulty experienced in a research before the date of the abstracting and indexing of patent specifications commenced by Mr. Bennet Woodcroft, can form any idea how much the class of inventors owes to that gentleman and to his assistants. Forty years ago the obtaining of a patent was not only a more costly affair than it is at present, but it was a matter in which the inventor was almost entirely at the mercy of the patent agent whom he happened to consult. No means existed by which any persons but those who had made patents a special study could ascertain whether an invention was new, even as far as application for previous protection went. And, as a rule, the onus of showing that a claim, when made, must prove invalid by reason of prior application, was thrown upon the officers concerned in the granting of patents. Their vision was not naturally of the sharpest under these circumstances, unless it was quickened by opposition. Thus practically almost any patent that was unopposed might be obtained on payment of the fees, although, if it proved valuable, the chances were ten to one that a coach-and-four would be driven through it by the discovery, on the part of some patient and interested opponent, of some long-forgotten specification. All this is now for ever at an end. The specifications from the very first are catalogued, abstracted, and open, under proper and very liberal arrangements, to the search of the public. Unless the subject be one on which very numerous patents have been taken out, the study of a few hours will inform an inventor who have preceded him in the field of research, and what his predecessors have done, or, at all events, have attempted to do. The saving of time, of money, and of heart-break thus effected it would be difficult to estimate. The office for the Registry of Patents is one of the few institutions of which we may be justly proud. Nor has the good work stopped even here. The Abstract before us is a sample of the same kind of list, undertaken for and in the public interest, effected in Melbourne. Eight volumes on "Patents and

Patentees" have now been published by the Victorian Patent Office, containing indexes of patents granted in Victoria from 1854 to 1873. The present volume, containing "Metals, Part I," is illustrated by ninety sheets of lithographs, and contains abstracts of seventy patents, all relating to either "crushing" or "crushing and extracting" gold. So numerous are the attempts to economize human labour in the task of crushing into fragments the auriferous quartz of the Australian gold-fields, and of extracting the precious metal, for the most part by the chemical affinity of mercury, from the fragments. Our readers would not thank us for a detailed examination of the various projects. Most of them are different methods of raising heavy stampers vertically, and allowing them to descend by their own weight on the material to be crushed. Our old acquaintance the mortar mill, in that form which consists in the revolution of a millstone or heavy disc in a circular pan, is also a favourite expedient, under the name of the Chilian Mill. We cannot but anticipate that if a supply of auriferous material be found of sufficient extent to authorize the outlay of capital on any but the smallest scale, a steam hammer would perform the crushing required with far more celerity, certitude, and economy than the majority of these expedients. It is, however, very interesting to be thus enabled to trace the spring of so much mechanical thought from the rudest ground. The lithographs involved the small available staff of the Registrar-General in unexpected difficulty. They explain the text, however, and we trace a certain improvement as they advance, which bids fair to result in the maintenance of a bold, free style of mechanical drawing. Mr. Richard Gibbs deserves the thanks of a considerable portion of the public for the work published under his authority.

*The Indian Meteorologist's Vade-Mecum. By Henry F. Blandford. (Trübner & Co.)*

THESE instructions to meteorological observers in India are printed specially for the use of the Meteorological Department of India by the orders of Government. It has seldom been our lot to meet with a more complete manual on any branch of science, or one which deals so fully and so clearly, as this one does, with the subject introduced. It is not a book which admits of a review in the generally received sense. Suffice it to say that the descriptions of all the meteorological instruments employed are most perfect. The meteorological phenomena are succinctly but shortly described. We have read with great interest especially the chapters on clouds and storms, which are full of curious and important information. The "suggestions for future inquiry" are deserving of the most serious consideration of every meteorological observer. The handbook, which is in two parts, is accompanied by 'Tables for the Reduction of Meteorological Observations in India.' Altogether, in these and other works previously produced, Mr. H. F. Blandford is helping, in a most efficient manner, to advance meteorology to the dignity of a science.

#### THE CARTOGRAPHY OF CYPRUS.

By way of complement to the accounts of Cyprus that have appeared in the daily journals, a few notices of the most important maps of the island are not without their interest and value at the present moment. It has even been asserted by one of these popular authorities "that but for the occasional reports of certain consuls upon local commerce with Great Britain, there would not have been available for the general public to-day any recent sources of information about the island." We are, too, gravely told that "information as to Cyprus is not readily obtainable." With all due respect to so weighty an authority, we venture to affirm, on the contrary, that good, sound, and comparatively recent information upon Cyprus is to be found, if one only knows where to look for it. These statements, moreover, are hardly fair to our French neighbours, for they imply a want of acquaintance with the important work, entitled "Recherches Scientifiques en Orient, Entreprises

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par les Ordres du Gouvernement (Français) pendant les Années 1853 et 1854; par M. Albert Gaudry, Paris, 1855, grand 8vo. In this work, which has escaped the notice of ephemeral journalists, is contained the best information on Cyprus, as well as one of the best-known maps of the island. The earliest detailed maps of Cyprus that have come down to us are those of the sixteenth century, made in the time of the Venetian domination; one of the oldest of these is that engraved by Bertelli, Rome, 1562. To these succeed the maps that occur in the following well-known atlases.—Ortelius, 1570; Mercator, 1595; Bleau, 1635; Coronelli, 1696; De Lisle, 1726. To these succeed again the maps to be found in Dapper, 1688; Pococke, 1743; Drummond, 1754; Ali Bey, 1816, and other works of less importance. Then follows the important map by M. Marcel Cerruti, Sardinian Consul at Laraca in 1844-7. This, we believe, is still unpublished and in MS.

We now come to the chart of Cyprus compiled from surveys, &c., by Capt. Thos. Graves in 1849, and republished with corrections up to 1874. On reverting to the 'Recherches Scientifiques en Orient,' Part 2, Section Agricole, we find the following map, entitled 'Essai d'une Carte Agricole de l'Île de Chypre,' par MM. Albert Gaudry et Amédée Damour, dressé d'après la Carte Géographique inédite de M. de Mas Latrie, Paris, 1854; scale 1 : 250,000.

Turning to the 'Mémoires de la Société Géologique' de France, 2me Série, tom. vii, mém. 3, Paris, 1859, 4to., we find the same map geologically coloured and dated 1860. These two important maps, as the titles indicate, were based on the then unpublished map by M. de Mas Latrie, who, in compiling it, had placed at his disposal the itinerary and notes of Capt. Graves, while commandant of the port at Malta. At length, in 1862, M. de Mas Latrie published for the first time his map to accompany his 'Histoire de l'Île de Chypre sous le Règne des Princes de la Maison de Lusignan'; with this map he also published his 'Notice sur la Construction d'une Carte de l'Île de Chypre,' 1862, 8vo. The latter half of this important notice is taken up by a table of the towns and villages, compiled partly from the materials placed at his disposal by Capt. Graves, the remainder from a list afforded him by Talaat Effendi, then Turkish Governor of Cyprus. This table is invaluable, not only as giving statistics of the period by districts, which are sixteen in number, but as forming a complete Index Geographicus of the whole of the island.

In Unger and Kotschy's 'Die Insel Cypern,' Wien, 1866, there is to be found a reproduction of the geological map of 1859, considerably reduced, but without the roads. It is hardly necessary to dwell at greater length upon the three valuable French maps above mentioned, their importance can only be realized by a comparative study of them; suffice it to say that they are all splendid specimens of the cartographer's art, and are worthy of the nation that issued them.

The first to utilize and draw attention to these important French maps was Mr. C. H. Coote, of the British Museum, who in 1873 compiled from them, for the use of the late Mr. Thomas Lewin, a map of the roads of Cyprus so far as they could be ascertained. This map was afterwards used for the smaller one inserted in Mr. Lewin's 'Life of St. Paul,' vol. i. p. 120. On the latter is also to be seen a reproduction of the curiously distorted map of Cyprus, to be found in segment vii. of the 'Peutinger Table,' a MS. of the thirteenth century, very dear to geographical archaeologists, now preserved in the Imperial Library at Vienna. This last is very interesting, as showing the roads and mileage—features, we believe, that do not occur again on any other map of the island until the latter half of the nineteenth century. This 'Peutinger Table' appears to have been overlooked by M. de Mas Latrie, in his list of geographical authorities, which is as valuable as it is exhaustive.

The most recent maps of Cyprus are the two very small ones to be found in General Palma di

Cesnola's 'Cyprus,' whose position as American Consul in that island should have enabled him to obtain most accurate results; the first is a reduction of the Admiralty chart by Graves, showing the sites of the excavations for antiquities, now unfortunately out of Europe; the second, a not very successful attempt to show all the itineraries up to 1870.

#### SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—July 5.—Lord Talbot de Malahide, President, in the chair.—Mr. J. H. Parker made some observations on the progress of the excavations in Rome.—Prof. B. Lewis read a paper 'On the Antiquities in the South-West of France,' his remarks being illustrated by a series of sketches by the late Rev. J. L. Petit, lent by Miss Petit, and a collection of engravings and photographs.—The President exhibited a Greek hammer-head of copper, a bronze fork from Athens, flakes of obsidian and arrow-heads from the island of Naxos, and a mail head-piece of oriental work.—Mr. T. Watkin sent rubbings of Roman inscriptions lately found in Gloucester and Wales, and notes on a recent "find" of over a hundredweight of Roman coins of the time of Postumus, at Baconsthorpe, in Norfolk.—Mr. Ready exhibited some Roman and other rings, among them a thumb ring with an intaglio of Antinous as Hercules.—Mr. Hartshorne sent a small sixteenth century vessel in bell metal, with three feet, and having the very unusual addition of a handle for suspending it from loops at the sides.—The Rev. S. S. Lewis exhibited a collection of Greek and Roman coins.

HISTORICAL.—July 11.—Dr. B. W. Richardson in the chair.—The Secretary stated that ninety-six persons had been admitted to membership during the session.—The Council reported that Lord Aberdare had agreed to open the session on the 4th of November with a presidential address.—The following papers were read: 'Historical Memorials of the Cistercian Abbey of Cupar,' by Dr. C. Rogers,—'Historical Notices of Margaret de Logy, Second Queen of David II. of Scotland, 1363-1375,' by Major-General S. Allan,—'The Irish Monks and the Norsemen,' by Mr. H. H. Howorth.

MEETINGS FOR THE ENSUING WEEK.  
Fri. Quekett Microscopical, 8.—Annual Meeting.  
Sat. Botanic, 3d.—Election of Fellows.

#### Science Gossip.

THERE has just closed in Berlin an exhibition of models for the Liebig monument. Twenty-one sculptors had competed, five of whom, Begas, Pfuhl, and Sussmann-Hellborn, of Berlin, Gedon and Wagmüller, of Munich, had been invited to do so. The models will now be exhibited in Munich, where afterwards a committee already appointed will decide which model is to be accepted for execution.

AN American journal informs us that Profs. Brackett and Young, of Princeton College, and Prof. Barker, of the University of Pennsylvania, recently visited Mr. Edison for the purpose of examining his instrument for measuring heat. With this new apparatus Mr. Edison succeeded in measuring the fifty-thousandth part of a degree of heat. This new instrument is to be used in measuring the heat of the heavenly bodies during the coming solar eclipse, which will be observed by Profs. Young and Brackett from Colorado.

M. LE MINISTRE DE L'INSTRUCTION PUBLIQUE ET DES BEAUX ARTS has announced to the Académie des Sciences that the President of the République approves of the election made by the Académie of M. A. Cornu to fill the place in the section of physics left vacant by the death of M. Becquerel, and on the invitation of the President M. A. Cornu took his place amongst his confrères.

MESSRS. CROSBY LOCKWOOD & CO. are about to issue an enlarged edition of Mr. Arthur Silverthorne's 'Transfer of Gas Works to Local Authorities.' This revision is intended to combine the

latest statistics of the working of our chief towns where gas works are in the hands of corporations, with a criticism of the present London gas supply as administered by the present gas companies.

*Les Mondes* informs us that Prof. Draper has identified in the solar spectrum no fewer than thirty of the best known rays of oxygen.

#### FINE ARTS

The SOCIETY of PAINTERS in WATER COLOURS.—The NINETEETH EXHIBITION will CLOSE on SATURDAY, July 27th.—5, Pall Mall East, from Nine till Six.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS in WATER COLOURS.—will CLOSE on SATURDAY NEXT of their FORTY-FOURTH ANNUAL EXHIBITION, OPEN from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

BLACK and WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, and ENGRAVINGS, OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d. ROBERT F. McNAIR, Sec.

DORE'S GREAT WORKS.—'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 3½ by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

*The Archaeology of Rome.* By John Henry Parker, C.B. Part IX. *Tombs in and near Rome.* (Parker & Co.)

THE work of Mr. Parker on Roman tombs, although it is an improvement upon the preceding parts of his 'Archaeology,' still bears evident marks of having been written in great haste. The haste, however, did not prevent the author from attaching to his book two Prefaces, one called "Preface to the Tombs," the other more abruptly styled "Tombs." While indulging in such luxury of preparation, Mr. Parker ought to bring before the reader all the general knowledge in connexion with the origin, the history, the architecture, the classification, the topography of Roman tombs, the laws of interment and policy of cemeteries, the technical phraseology connected with this branch of archaeology, and so forth. Instead of following this method, the author declares it to be absurd to attempt to give any general account (p. iii), and spends the first page of the Preface in describing how the tomb of Bibulus "indicates the boundaries of the ancient city of the kings . . . and the site of the north-east gate." It is hard to understand how the Porta Ratumena can be called the north-east gate, when the Fontinalis, the Sanqualis, the Salutaris, lie nearer to the north-east. And equally strange seems the statement that "no tombs have ever been found within the limits of the city," because only three years ago (1875) the *elogium* belonging to the tomb of M. Valerius Messala was discovered in the Via del Tempio della Pace, close by its original site, as it is known from Cicero and Dionysius that the family tomb of the *Valeria gens* stood between the south end of the Forum and the Velia—an exception to the rule of the Twelve Tables not altogether uncommon (see Becker, 'Gallus,' p. 516). On the next page Porta Capena is called by Mr. Parker the southern entrance into the city, to the great disappointment of the Lavernalis and Rudulana, which opened further south. No mention is made of the tomb of the Sempronii, discovered, 1864, on the slope of the Quirinal, although it marks the site of the Porta Sanqualis much more closely than marks the tomb of Bibulus the Porta Ratumena. In the same page we are introduced to the Lateran

fortress (not only a fortress, but a detached one), without any hint being given how this fortress had escaped till now the attention of topographers, to betray the secret of its existence only to one favoured antiquary.

We are surprised to hear that a couple of tombs near the Lateran, instead of marking the *southern* boundary of the city, as the laws of compass would require, "fix the eastern 'one,' which has been much disputed." The eastern boundary of the city has never been disputed, because it was clearly marked—from the Porta Collina to the Esquiline by the *agger*, and from the Esquiline to the Querquetulana by fragment of walls visible under the cliffs near SS. Pietro e Marcellino. It was known, in fact, with mathematical precision.

Mr. Parker remarks next that "the whole line of the Via Appia (between the Servian and Aurelian gates)" was lined with tombs on both sides"; that "most of them were too tempting, as building materials during the Middle Ages, to be left standing." Unquestionably; but why does the writer refer to the Appian Way alone, and say nothing about the magnificent avenues of tombs of the Via Triumphalis, Flaminia, Praenestina, Labicana, Ardeatina, and Ostiensis?

Another statement worth noticing is that, "during the whole of the first century," the two modes of burning or burying the bodies "went on simultaneously." It is well known that during the latter part of the Republic the system of burying had gone gradually out of fashion, and almost entirely "during the whole of the first century," and that only at the beginning of the second century sarcophagi began to appear. Claudius Vitalis ("Titus Claudius," p. 6; "Tiberius Claudius," p. 13), whose tomb, discovered in the Villa Wolkonsky, stands by accident near the Neronian Arcade, is considered for this reason only "to have been the architect of the same arcade"—just as if the names of Severus and Celer, the architects of that emperor, could be forgotten! Another piece of news contained in this extraordinary Preface is that "one of the tombs . . . near the Porta Appia is usually called a *columbarium*, because the walls are all filled with *columbaria*, or niches" (p. vi). Why just the one near the Porta Appia, and not the hundreds and hundreds more which line the great consular roads, and which have always had the same name? However, mention is made among the *columbaria* of another, "one of the well-known painted tombs on the Via Latina": it is but fair to say that not a single pigeon-hole, or *columbarium*, is to be seen in the painted tomb on the Via Latina. We are told subsequently, that "the wall of Aurelian is built on the outer *menia*" of the town (?); that "the great mansoia of Augustus and Hadrian are real tombs"; that, "from the third century, the middle classes" were buried in catacombs, without any distinction of religion; that the existence of a Pagan sarcophagus in the Jewish catacomb of Vigna Rondinini indicates that not only Pagans and Jews intermarried sometimes, but that they were sometimes buried together with "no distinction of religion"; that De Rossi "does not allow" any connexion between a Pagan tomb near the entrance to the crypts of Callixtus and the crypts themselves, although that learned archæologist has just magnificently proved the contrary in the first volume of his 'Roma Sotterranea,' and

shown that the original extent of the underground galleries corresponds exactly to the extent *in fronte* and *in agro* of the ground allotted to the tomb above.

Mr. Parker has discovered a new class of tombs "built in imitation of the funeral pyre," in which "the mass of fagots . . . is represented by a mass of concrete . . . and the great beams of wood . . . placed across the fagots . . . by pieces of travertine or of marble . . . projecting from the concrete" (p. vii). We had been used to think that the rough concrete had never been exposed to view in Roman buildings, and above all in tombs, in which it was concealed by a coating of marble; and that the proposed projecting beams were merely blocks of the coating placed sideways, to cement the same coating with the concrete inside. Mr. Parker thinks that the former look of those tombs was not different from that they wear in their actual state of dilapidation: but here comes a difficulty. The lower or square part of Metella's mausoleum looks precisely like Mr. Parker's pile of fagots and beams: it did not look so, at any rate, before the construction of the fountain of Trevi, built by Clemens XII. with the marble coating of the square part of the mausoleum, which had not been stripped before to be turned into lime.

In the second Preface, called "Tombs," it is stated that the magnificent wing of the Palace of the Caesars, built by Septimius Severus, and called Septizonium, "was intended for the burial-place of himself and his family" (p. 1). This involves a confusion of the Septizonium with the *sepulcrum* (Getæ) *specie septizonii extrectum quod est in Appia Via*, mentioned by Spartian (Get. c. 7). The reader is told that the expression *in fronte pedes* . . . and *in agro pedes* . . . means respectively the portion of land allotted to tombs which was next to the road, or behind the tomb (p. 1), and not at all the length, in feet, of the two sides of the parallelogram. Further we learn that it was customary with the Romans to turn houses into tombs, and use tombs "as country houses," a custom which "makes it often difficult to distinguish between a tomb and a house"; and, again, that they were used "for country houses in the summer" (p. 2). Such a way of "archæologizing" escapes criticism, and prevents further examination of the book, no chapter of which is exempt from some slip or the other. It is impossible to consider as a serious scientific work one in which Priscilla is made the wife of Domitian; in which the *monumentum Domitorium* of Suetonius is called the tomb of "the family of Domitia" (pp. ix-13); in which we hear of *LIVIA AVGSTVS* of the tribe of Pobilia of the "Naso family" of "Deo Ridicolo"; in which *Sulpicius* is spelt "Sulpitius"; *Cæcilia*, "Cæcilia"; *Euryaces*, "Euryace"; *Esquiliae*, "Esquilia"; in which Nero and his family are said to have fortified their palace on the Pincian (which never existed on the Pincian) "to protect the Flaminian gate" (p. 13), built by Aurelian two centuries later; in which mention is made of a *Porta Sanguinalis* (p. 13), hitherto unknown, and a good companion to the *Porta Lateranensis* (p. 14), and the tomb "of Statilius Taurus," B.C. 30, fully described (Plate xvii.), although never discovered nor heard of; in which no mention is made of recent

\* The Columbaria found on the Esquiline belong to the servants of the Statilian family, not to Taurus.

discoveries, such as of the pit-tombs on the Esquiline and the Quirinal, the Etrusco-Latin hypogaea and coffins near S. Eusebio, the beautiful mausoleum at Torre di Quinto, the "Senatus Consultum relating to the policy of the Necropolis on the Esquiline," &c.,—discoveries fully described and illustrated in other works.

The paragraphs by the Rev. R. St. John Tyrwhitt on fresco painting in tombs, by Cavaliere Visconti on sculpture, by the Rev. C. W. Jones on funereal sculpture, by Prof. Westwood on early Christian sculptures, by the late Mr. C. T. Hemans on recent discoveries, are little gems. We regret to say that the setting is not worth the jewels.

*The Grosvenor Gallery Illustrated Catalogue: Winter Exhibition, 1877-8.* With an Introduction by J. Comyns Carr. (Librairie de l'Art)—The fac-similes of ancient drawings, selected from the incomparable collection the public saw last winter in New Bond Street, which supply illustrations to this interesting record, are due to a process practised by Mr. A. Dawson, and may serve well enough for memoranda of the beautiful originals, but their inherent weakness is such as to deprive the copies of no small part of their charm and power. This may be due to the electric light used in the process, and not to Mr. Dawson's manipulation; we have seen much better instances of his work. Mr. Carr's introduction serves its purpose admirably. It is a tasteful and popular account of a subject which needs some such essay before the untrained, uncultured observer can be expected to enter fully into the manifold fascinations of these ever-living and fresh testimonies of pure art, the completest possible impression of the artist's personality. There is a prime instance of this in respect to Da Vinci, of whose drawing Mr. Carr observes, as others observed before, that without such works no one can appreciate the greatness, the wonderful power of the superb master, above all, the tremendous comprehensiveness of his genius who could draw leaves and flowers with incomparable fidelity, and reproduce the thousand wrinkles of an old man's skin, evolving thus genuine miracles of realism only to be compared with the works of Holbein, and even more faithful than they. The same master had achieved finer triumphs when drawing with silver point those beautiful heads in the Windsor collection, which have the precision, the fineness, the firmness, and at the same time a sculptur-esque quality, like that of purest art in bronze, which exemplifies the most exalted conventionalism of the carver's art, and is totally distinct from realism. The profile, 'Study of a Head,' from Windsor, of a young female looking down, copied here, is a happy example of the most interesting art of Da Vinci. We regret Mr. Carr chose this illustration when he might have had far better illustrations. The head of the Virgin, one of the studies for the "St. Anne" picture, is, on the other hand, a thing to be thankful for; the copies from M. Angelo are equally welcome. Mr. Carr's remarks on the versions of the "St. Anne" picture, as illustrated by the Louvre painting and the Royal Academy cartoon, show careful study of the subject. The essay groups the masters' work, and treats M. Angelo, Raphael, and Mantegna in proper order. As these columns have before now given expression to the doubts which have been often expressed with regard to the correctness of the inscription to the last-named painter of Lord Rosebery's volume of drawings, we can quarrel with Mr. Carr for hesitating to accept the interesting volume as his work. On the contrary, we are inclined to go further than Mr. Carr, because we believe two hands, if not more, produced the drawings, and that the best of them are far inferior to Mantegna's. Mr. Carr is unjust when he talks about the "excellent" that have from time to time been offered for

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continued concealment of the treasures of the Print-Room of the British Museum." He ought to have known that no such "concealment" exists, that any one may see the "treasures" on application, and study them at leisure, with no more difficulty than attends access to the Reading-Room and other places of study. His remarks on this subject are unfair, for the inference they convey is, that official obstructiveness "conceals" masterpieces of art from public view. He might with little trouble have learnt that the guardians of the public purse have not thought fit to build a second time for the exhibition of prints and drawings in the Museum. The long galleries now occupied by Assyrian bas-reliefs were designed for this purpose, but, in the nick of time, those antiquities were brought to light; fine art had to give way to archaeology, and the prints and drawings remain in their portfolios the bas-reliefs adorn the walls instead. The "House" having delayed building the Natural History Museum, the galleries now occupied by stuffed birds and beasts will for some time yet be so occupied; by-and-by South Kensington will receive them, and the vacated galleries, or some of them, will be used to display the desired prints and drawings.

*Twenty-Six Drawings by Antoine Watteau, reproduced from the Original Works.* (Arundel Society.)—Miss James lent to the Art Department a collection of drawings by Watteau, made in red chalk, heightened with white, and on pale buff paper, a mode of draughtsmanship peculiar to himself, but not introduced by him. Nevertheless, his manner of employing the materials was entirely original and essentially the mode of a painter.

With these three elements of colour Watteau rendered some of the finest delicacies of tone, a brilliancy of light and shade, such as his pictures promise in their delicious sparkle of sunlit gardens, alleys and foliage flecked with shadows, and charmed with the murmur of fountains; his delicate touch reproduced exquisite varieties of textures. These drawings were for a long time exhibited at the Bethnal Green Museum, and there, whatever pleasure they may have afforded to "East-enders," they hardly attracted a due share of attention from artists and amateurs. This is much to be regretted, first, because, despite the vivacity and irresistible beauty of Watteau's pictures, his art is too often looked upon with condescending admiration, as if, after all, he was worthy at best of the "tea-cup" times of the Regency, and was but a very small master indeed; secondly, because it is possible to find, in these and similar drawings in other collections, irrefutable evidence of the amazing care and diligence of the brilliant Frenchman, who made studies for minute details of his pictures, such as branch of foliage, a pair of boots, a wall fountain, a statuette, to say nothing of whole-length figures of men and women, boys and girls—and such girls! the dainty damsels of Paris, with ears like little shells, with little lips as ruddy and delicately ripe as those Suckling praised in immortal verse, with eyes that seem to sparkle for ever, and tresses neatly bound in piquant top-knots behind their heads. In such drawings, not less than in Watteau's pictures, are pure idylls of French life in the eighteenth century, immeasurably more delightful than Greuze, who, born more than a generation later than Watteau, inherited a baser strain, and the corruptions of the very dregs of the Regent's rule. Some call Watteau's art trivial and his subjects artificial; but this is a hard and unsympathizing judgment upon one of the hardest working men of his age, a sincere and unusually learned painter, endowed with power to fascinate those who study his works, and to give to his admirers abundance of most innocent delight, such as no other painter has been able to afford. The force of this charm grows on the student as he gathers knowledge of Watteau, so that the more he studies them the more delighted he becomes, till he sees the painter was really a fine master, inferior only to the first class of artists, and as original as any of them. The Arundel Society has rarely or ever acted up to that rule of its existence which dictates "promoting the knowledge

of art" with better fortune or more wisdom than in issuing the admirable fac-similes of Miss James's *Watteaus* which are now before us, —a series of charming studies of the purest quality and the greatest brilliancy, giving the buxom or dainty, the ingenuous or the piquant, the laughing or the thoughtful girls of Watteau's Paris. With these are *pierrots* and *cavaliers* as *debonair* as ever reclined on grass below boughs and touched lutes gaily in the chequered sunlight and shadow of *allées* interminable. Likewise gentlemen who rustle in silks and satins, and their opposites, negroes and Moorish boy pages. We recommend to all who do not know them the heads of little girls, irresistible in their innocent *espiglierie*, their charming gaiety, on Plate 5; the lute-playing cavalier on Plate 8, who stoops forward so gracefully and turns with so much animation to the damsel we do not see, but whose beauty is confessed by his eyes' regard. There are two figures of young girls, or rather two studies of one girl, on Plate 9, which we should be sorry to forget. Similar sketches are on Plate 13, and on Plate 26 is a girl's head, the art and brilliancy of which are marvellous. Notice that which is really *painting*, though done in two chalks only, on Plate 25, the bust of a damsel leaning back, her face in shadow, broken by powerful reflections, while sharp lights fall on her cheeks, neck, and bertha. Two children on Plate 19 are delicious.

*Sussex Archaeological Collections, relating to the History and Antiquities of the County.* Published by the Sussex Archaeological Society, Vol. XXVIII. (Lewes, Bacon.)—This volume is inferior in general interest, and even in local value, to most of its forerunners. It contains, besides other papers, an account of the Bishops of Chichester from Stigand to Sherborne, by Mr. M. E. C. Walcott; a discourse, which is very hard reading, on the Archaeology of Sussex Cricket; some notes on the Black Friars of Sussex; and 'Observations on the Parentage of Gundreda, the Daughter of William the Conqueror, and Wife of William de Warenne,' by Sir G. Duckett. The last is an animated essay on a subject which has interested many since the discovery of the tomb in Lewes Priory, and the publication of Mr. Stapleton's paper in an early volume of the *Archaeological Journal*, and it has been brought forward by Messrs. Blasaw and Freeman. Sir G. Duckett, controverting the opinion of Mr. Stapleton, strongly argues that Gundreda was the eldest daughter of William of Normandy and Matilda of Flanders, not the step-daughter of the former, born of a supposed previous marriage of the latter; likewise that Gherbold the Fleming, Earl of Chester, so far from being the full brother in blood of Gundreda, as was believed, was her foster-brother. This disposes of the notion that Matilda was a divorced wife before she married William: the theory will not agree with the dates. We think Sir George has proved his case completely.

*Art Embroidery: a Treatise on the Revised Practice of Decorative Needlework.* By M. S. Lockwood and E. Glaister. Illustrated by W. Crane. (Marcus Ward & Co.)—A tasteful volume on a capital subject, comprising simple and clear practical directions on the elements of design as applied to embroidery in modern use, the right materials to employ, church embroidery, an admirable essay 'On the Study of Old Needlework,' which deserves to be reprinted for its own sake, and last, but not least, nineteen plates printed in colours from designs by Mr. Thomas Craue, which are nearly all nice and sober in colour, but conventionalized in design according to the revelations of Owen Jones. Of these No. VI. is the most acceptable; other specimens refer to Japanese models. As an elementary work we commend this one to all whom it may concern.

*A Week at the Lakes, and What came of It.* By J. P. Atkinson. (Macmillan & Co.)—A series of sketches of the incidents of an imaginary tour in the Cumberland Lake District, adventures by the way, and the love-making of two of the characters. There is some fun of rather better quality

than the average in this book, which has the rare merit of possessing a regular "plot," such as it is. One of the best—if not the best—of the sketches is a view of Thirlmere, "by a Manchester artist," a rectangular tank in perspective, with a vista of straight banks, lined by rows of factory chimneys in symmetrical order, and smoking as under a Manchester dispensation, traversed by steamers, smoking likewise, and "ornamented" by spindling trees in single file.

*A Complete Course of Second Grade Practical Geometry, including the Elementary Projection of Solids.* By J. and G. Yule. (Edinburgh, Waterston, Sons & Stewart.)—This fasciculus continues a similar work on "first grade" geometry, to use the slang of "codes"; both works claim as their merits that no drawing-books are required by the pupil, that teachers' trouble is minimized. The plan is to supply space on the pages where the required figures may be produced, and the simplicity and compendious nature of the instructions and the logical sequence of the subjects promise an unusually large share of good fortune in the results. Most of the exercises, though not brilliant, are neat and concise, as 115, "to draw a tangential arc touching and enclosing two circles, touching one at a given point." The section on elementary solid geometry seems not so promising; except a beginner knew something of the practice of the science, he would find it a labour to study these pages and not be certain of a solid reward. A series of examination papers, designed to test the acquirements of the person who has studied the former sections of the book, might be useful in enabling any one to examine himself; thus, from elevations to construct plans, and *vice versa*, are capital modes of practice and good tests. The themes are, of course, simple enough, e. g., the last page bids

for the student of perspective, but which is far from being essential to practice in the matter. The book concludes with twenty examination papers set by the Art Department.

We have received from Messrs. Marcus Ward & Co. the first three parts of *Our Native Land, its Scenery and Associations*, to be published monthly, containing unusually good landscapes in chromolithography, noteworthy among which is 'Stock-gill Force,' displaying a rare abundance of water. The letter-press is written with spirit, tact, and good taste.

#### NEW PRINTS AND ENGRAVINGS.

MESSRS. AGNEW have sent us an artist's proof from a plate prepared for them by Mr. Stacpoole after Mr. G. D. Leslie's well-known and highly popular picture, named 'School Revisited,' the subject being a visit by a quondam scholar to her younger fellow-pupils in an old red-brick house, the scene a garden, the personages six girls of different ages welcoming the lady, who is seated on a rustic bench, turning gracefully to a friend who leans from a window. The picture was lately in the Academy, where the engraving may now be seen. Mr. Stacpoole has been highly successful in reproducing his original, a purpose for which mezzotint is extremely well adapted. He has given with spirit and feeling the vivacity, the homely and simple graces, and even the somewhat affected daintiness of the painter. The flatness, greyness, and sobriety of Mr. Leslie's art are represented here, so that there is complete fidelity in the print to the tone and tint of the picture. This plate will be acceptable to all Mr. Leslie's admirers.

From the same publishers we have received a similar impression from a plate engraved by Mr. S. Cousins from Mr. Millais's 'Yes!' the picture of the interview with his mistress of a lover who, with his portmanteau, is ready to depart from England, and obtains a cordial pressure from both her hands on his, and an eager, earnest "Yes!" in reply to the question he has put to her. We have not now to criticize the picture. The engraver has reproduced with commendable spirit the energy of the lady's looks and action; her face is drawn excellently well, and, so far as mezzotint pure and simple gave him a chance, he has represented the brilliancy and richness of tone and colour in the picture. The characteristic monotony of mezzotint has prevented entire success in this respect. The male figure is, in the picture, by no means too animated. If the print has a fault, independent of the process, it is that this figure lacks animation. The coat, rich in tints in the original, is rather flat in the copy. On the other hand, the much admired and prominent portmanteau is successful in both versions.

Messrs. P. and D. Colnaghi & Co. send us three proof impressions from engraved plates. 1. A portrait of the Marquis of Salisbury, seated, looking nearly in three-quarters view to our left, with one hand clasped by the other, the work of Herr L. Lowenstam, and a nice-looking rather than a solid production, for the etching is not of that learned, sound, and searching kind to which MM. Walther, Gaillard, Rujon, Flameng, Unger, and half-a-dozen more have accustomed the world. Herr Lowenstam draws indifferently; the nose, for instance, is crudely formed, and he is an indifferent modeller; the forehead is flat and the cheek weak. Herr Lowenstam has no notion of the richness of local colour in flesh, nor of its brilliancy, nor of the disposition of masses proper in representing hair; see the merely curly, or rather vermiculated, beard, a wilderness of feeble, equal, insignificant scratches. He has succeeded better with the hair proper of his subject, best of all in rendering the local colour and tone of the coat. But nothing can atone for the faulty draughtsmanship of the head. As a likeness the etching is defective, because, as with the art so with the portraiture, there is little vigour, firmness, and *verve* in the features, only affected penetration, no forceful steadfastness in the look of the statesman as represented here.

2. 'The Holy Mother,' after Mr. F. Goodall, by Mr. A. T. Atkinson. The picture attracted much admiration from visitors to the Academy Exhibition, 1876, and was said to illustrate a sort of Protestant sacred art. It represents a damsel, of Western figure and complexion, clad in an Oriental robe and veil, seated, and statuinely posed, with a large and serious baby in her lap. As the title does not fully confirm the presumption that this is the "Virgin and Child," and no sacred emblems accompany the representation, it is not quite fair to dwell on the lack of inspiration and spiritual aim which is observable in the design. Apart from this, the work is highly creditable to the artist. Solid modelling, careful, accomplished drawing, scrupulously exercised throughout, from the perfectly rational and intelligible draperies to the pattern on the carpet, and the flesh: well-studied—it may be too obviously well-studied— chiaroscuro, and faithful light and shade, a brilliant effect of a broad order; all these elements are so truly worthy of respect that no one can help valuing them highly, and wishing the publishers success in their venture.

3. 'The Duchess of Rutland,' artist's proof, by Mr. S. Cousins, after Sir Joshua Reynolds, the standing figure leaning on a pedestal in a landscape. The picture was destroyed by fire at Belvoir Castle in 1816, having been engraved in a famous mezzotint by Val. Green, proofs of which are rare and costly. One of them must be the original of this capital reproduction, which, though, as is Green's print, rather black, is exceptionally brilliant and soft, full of tone, strong and rich. The lady, a handsome, graceful, animated young lady, was youngest daughter of the fourth Duke of Beaufort, married to Charles,

the fourth Duke of Rutland, in 1775, was painted in 1779, and died in 1831. She told Sir Francis Grant that Sir Joshua made her try on eleven different dresses before he painted her in "that bedgown," as she called the "drapery" of the picture. See 'Life of Reynolds,' by Leslie and Taylor, i. p. 248. She was a member of the Ladies' Club, a society much addicted to cards and dancing, and composed, as Walpole wrote, "of all goddesses, instead of a resurrection of dancing matrons, as usual"; and, in a less pronounced fashion, rivalled with her charms and graceful ways the famous Duchess of Devonshire herself, a political antagonist. The picture was exhibited in 1781, and probably cost 300*l.*, as the Duke made a "second payment" to Reynolds of half that sum June, 1781.

It is difficult to conceive what "call" there can be for an engraving from a picture like that by Mr. E. K. Johnson, which Mr. Arthur Turrell has reproduced for Messrs. Pilgeram & Lefèvre, and of which an artist's proof is before us. The picture was at the Society of Painters in Water Colours' Exhibition. It is styled 'The Anxious Mother,' and represents an eager Cochin-Chinese hen following a damsel clad in white, who fondles a covey of chickens in a lackadaisical way. The figure stands on the side of a steep hill, or appears to do so in Mr. Johnson's perspective, or rather it seems to lean against a hill-side, and to be slanting forward at the feet in a way which is not less puzzling than ungraceful. Nothing can be less desirable than the straddling, ill-proportioned hen, less interesting than the vast space of a meaningless, effortless background ungracefully disposed, —nothing less secure or expressive of human motion than the pose of the damsel. The sole merit of Mr. Turrell's print, which is due to the painter, is the toning of the white dress in relation to the half tones of the grey background. This is no masterpiece, and did not require so large a plate to display it.

Mr. Herkomer's etched portrait of Herr Richard Wagner, a proof of which has come to us from MM. Goupil & Co., is sadly deficient in finish and fineness. The subject may be said to lend itself to a demonstrative, not to say melo-dramatic, style; but the draughtsman has exceeded even the privileges accruing from that circumstance, and produced an unfortunate etching, which displays only the superficial and cruder elements of a face, that was more delicately treated in another portrait, by M. Richeton, we think, which we reviewed not long ago. The large spaces of the head, almost devoid of true modelling as they are, and the blurred outlining of the same are not desirable. Mr. Herkomer's effort to be masterly is a failure because he has not cared to be learned.

The last-named work, though melo-dramatic, is not coarsely stagey in its inspiration and sentiment, which is the case with Mr. J. T. Lucas's etching from 'The Henchman,' by Mr. J. Pettie; but the latter is immeasurably better, more skilfully and thoroughly drawn, than the German artist's portrait of his countryman. Why this lean Scotchman is scowling with affected anger, why he purses up his lower lip, and knits his brows, it is impossible to guess; suffice it that the expression is artificial, and therefore violates good taste. The design is an instance of inferior art; but the execution of this work may be praised by comparison with Mr. Herkomer's. It must not be forgotten, however, that the drawing, modelling, and handling throughout are rather pretentious than sound. Mr. Arthur Lucas sends us this etching. He has likewise sent an artist's proof, from a plate engraved by Mr. J. J. Chant, after a feeble picture of a little boy, or girl, in a lady's hat and scarf, by Mr. Edmund Eagles. The less said about this picture and print the better; the best we can say is that the engraver has been at least equal to his subject.

We have a proof of an etching from the office of *L'Art*, signed "J. A. Mitchell, 1878," and representing, somewhat in the manner of the Impressionists, the front of the *Nouvel Opéra*, with boulevard, houses, and passengers before it. It

has a certain sparkling character, due to strongly contrasted lights and shadows, employed to suggest brilliant, fervid sunlight; but, although the accidental shadows of the figures, and to a considerable extent, those of the architecture, have been suppressed beyond what fidelity allows, the general effect is not broad, either in respect to light or shade. This is a serious defect in art, not compensated for by the richness of some shaded portions and the effort of the etcher to render local colour with happy vigour. In only a few points of detailed treatment can we recognize good art in this example.

M. V. Lhuillier has etched copies from two pictures by Mr. F. Holl, and Messrs. Deighton & Danthorne have published them. The pictures are severally 'Hush!' and 'Hushed': a young mother watching her sleeping sick child, and the same weeping by the cradle of the dead infant. As popular transcripts from decidedly telling and dramatic pictures, these examples deserve success; they are very luminous, and lugubrious enough in sentiment to satisfy the admirers of this clever painter. The etchings are broad and forceful and somewhat more refined than the paintings.

#### NEW PICTURES AT THE NATIONAL GALLERY.

We have much gratification in announcing the acquisition by the Director of the National Gallery of a selection of pictures which will prove a valuable addition to that collection. They comprise nine of the choicest works of the Fuller Maitland Collection, the Paul Veronese from the Novar Gallery, the Savoldo from Brescia, and a small portrait from a private collection.

Foremost among the new pictures will naturally be placed the small Raphael, 'The Agony in the Garden.' In these days, when the easel pictures of this master have mostly found resting-place in public galleries, it is indeed matter of congratulation that we have been enabled to add one more to our very limited examples of the most famous name in art. This picture, so fully described by Passavant, and popularized by engraving, is too well known to need further description. The same may be said of Botticelli's 'Nativity,' certainly one of the most poetical of his smaller works; perhaps even none of his larger contains in a more profound degree such a passionate expression of his religious, or rather mystical-religious, sentiment. Its crowning glory of the angels floating in a circle at the top of the picture, that solemn rhythmic dance of the heavenly chorus, is unquestionably the supreme expression of Botticelli's genius—one might almost say an invention unsurpassed in the whole range of art. It will be remembered he has introduced the same motive into the large 'Coronation of the Virgin,' in the gallery of the Academy at Florence, but we are inclined to think the feeling is more intense in the smaller work, and especially that in it the movement and grace of action is rendered in a more masterly manner. The next work of importance is the circular picture of the 'Adoration of the Kings,' by Lippo Lippi, or it may possibly be by Botticelli; at least, remembering the square picture of the same subject in the Uffizi by him, one cannot help being struck by the remarkable resemblance of style both in execution and composition: the heads, moreover, have the air and expression we find in his works. 'A Knight of Malta,' by Francis Bigio, is an interesting specimen of a master hitherto unrepresented in the National Gallery: it is an example of the thoughtful, almost sad expression, which gives such poetic interest to so many Italian portraits. The remaining old master from the Fuller Maitland Collection is the 'Portrait of a Man holding a Skull,' attributed to Holbein, but which is more probably the work of a Flemish painter; whoever its author, it is an admirable piece of painting.

By modern masters from this collection there is Crome's grand landscape, 'The Slate Quarries,' which for largeness of treatment and capacity for swift rendering of the main features of a very romantic scene under a striking atmospheric effect

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reminds one of Velasquez. It is one of those works which, if its authenticity were not so well known, would be at once set down as an old master, and by nine men out of ten given to the great Spaniard. 'The Clover Field,' by Barker, that most delightful presentation of west country scenery, with its tender passage of Welsh mountains, beyond the silver thread of the Severn, is a work we are heartily glad to see in the possession of the nation. All will derive pleasure from such a picture of fresh and fragrant nature. How graceful and idyllic are the Gloucestershire lasses, in their quaint costume of the beginning of the century; the mowers, how vigorously they set themselves to their work, and the character and drawing in the sleek, well-cared-for donkey, who could not have been better painted by Paul Potter himself. This, like the Crome, is a landscape of which the old English school may well be proud. They are precisely the class of picture we ought to acquire, for their silent influence cannot but have the best effect on the work of to-day. The remaining two pictures are Mulready's 'Snow Scene,' a glimpse of an English village inspired by the study of Ostade, and Muller's vigorous and dashing sketch of 'River and Rocks.'

We have already described Paul Veronese's 'Vision of Sta. Helena,' which is at last secured for the nation; it ought to have been when it was previously for sale some dozen years ago. 'Mary Magdalene going to the Sepulchre,' by Savoldo, one of the rarest of masters, remarkable as well for the originality and force of his talent, was a singularly fortunate acquisition. The same in subject and treatment as the picture by him at Berlin, we think the silvery white of the robe a more delicious passage of colour than the yellow tone chosen in that rendering of the motive. The last picture we have to notice is the 'Portrait of a Man,' by Catharine Hemessen; on the background is inscribed "CATHARINA FILIA JOANNIS DE HEMESSEN. PINGEBAT. 1552." The portrait represents a young and handsome man in an elegant court suit; the flesh painting is delicate, and the colour of the dress is rich and transparent; as a genuine picture of the period, and the work of an accomplished woman, it was undoubtedly worth purchasing.

Here are additions to the National Gallery on which the nation may be justly congratulated, and which they will unquestionably receive with pride; it will be accepted as an earnest of the future, not as condoning past neglect. Last year, it will be remembered, nothing was obtained, nor, indeed, with the exception of the Barker pictures and the Brescian portraits, scarcely anything for several years past. In the present Director the nation has at its service an artist of exceptional capacity for the selection of the pictures required for the Gallery; he has a knowledge of the various schools second to no man in Europe, he has further the rare quality of appreciating the respective excellencies of those schools, unlike the majority of painters and connoisseurs, who, if they happen to admire the Dutch masters, take the smallest interest in the Italian, or *vice versa*. Well, having got this exceptional judgment at its disposal, the Government, who can boast of the wealth of the country, and who, it would be supposed, is aware of the relative smallness of our national collection, persistently refuses funds to supply the deficiency. Meanwhile other, and certainly poorer, states find both money and opportunities to enrich their collections. It may be asked, if the Government is so oblivious of the interest of Art, is there no member of the House of Lords who will take up this question? Or, what are the Trustees of the National Gallery doing in this matter? They have accepted the honour of that position, with the honour are involved corresponding duties.

#### A WARNING.

16, Cheyne Walk, Chelsea, July 16, 1878.

The other day I had submitted to me for verification a drawing of a female head. It had been bought by a gentleman as my work (being

so labelled in the shop window) at Attenborough's, 72, Strand; and it bore in the corner a colourable imitation of my monogram, with the date 1876. I saw it at once to be spurious throughout, and gave the buyer my assurance of the fact in writing. This being shown at the shop compelled at once the return of the money. It is especially necessary that I should make this denial public, as the false drawing is far from being alone. Several similarly attributed to me have been, and may be still, at Attenborough's—presumably pledged there as my work.

DANTE G. ROSSETTI.

#### Fine-Art Gossip.

THE recently printed Bill which empowers the Trustees of the British Museum to transfer to other places some of their collections, according to which the Natural History Departments will be moved to South Kensington, ought to add more than a hundred valuable portraits, long ago hoisted over the stuffed birds, to the National Portrait Gallery.

These works are nearly all of more or less interest. They include a good picture of the Protector Oliver, by Walker, and twenty-three royal portraits, e.g. Elizabeth, Princess Palatine, by Mierewelt, and Elizabeth, Queen of Bohemia, by the same; the Duke of Monmouth; James the First; Duke of Cumberland, by Morier; Queen Elizabeth, ascribed to Zucchero; George the Second, by Shakelton; Margaret, Countess of Richmond; Queen Caroline. There are many portraits of men of science and letters and arms, such as Dr. A. Giffard; Rev. T. Birch; H. Wanley; Claudius J. Rich; Sir H. Sloane, by Slaughter; Robert Harley, Earl of Oxford; Sir R. Cotton; Sir John Cotton; Edward Harley, Earl of Oxford, by Dahl; Speaker Onslow; Bacon; Duke of Marlborough; A. Marvel; Archbishop Usher; H. Spelman; M. Prior, by Hudson; W. Camden; Speed; John Ray; Crammer; G. Buchanan; Voltaire; Vesalius, ascribed to A. More; Sir F. Drake; Luther; Capt. W. Dampier; J. Locke; Dr. J. Wallis; R. Baxter; Britton, "the small-coal man"; Sir H. Vane; Robert Cecil; and Lord Anson. Also a first-rate Weenix, 'A Hunting Piece,' which would be welcome at the National Gallery. Clause 2 of the Bill permits the Trustees of the Museum to transfer "all or any pictures belonging to them," to the National Gallery or to any department of Her Majesty's Government.

MR. NORMAN SHAW is the author of a book on villa and cottage architecture, with designs, which is on the eve of publication, with about thirty drawings by Mr. M. B. Adams, reproduced in photo-lithography.

MR. J. C. ROBINSON has published a second part of his elaborate notes on the picture which he ascribes to Raphael, and believes to be an original version of the design known as the *Madonna dei Candelabri*. The picture, with numerous engravings of the subject, is now exhibiting at the South Kensington Museum. He desires comparison with the picture which is called the 'Novar Raphael,' and was lately put up for sale. Mr. Robinson's brochure is, like all his literary productions, spirited. The matter of his notes has been carefully sought for and ably arranged, but it is impossible to desire that the nation should possess either of the "Raphael's."

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 12th inst., the following pictures: Sir P. Lely, The Duchess of Cleveland, 1651. Jamieson, King Charles the First in Armour, with View of Westminster in the background, 1411.

By an odd mistake a well-known member stated, a few days since, in the House of Commons, that he had failed to observe that the collections in Great Russell Street were much used by art students. It is a fact, however, that the galleries of sculpture in the British Museum are well frequented, and it is certain that many of our best artists have begun their training there. When studies are being made for probationerships in the Royal Academy, there is a good deal of respectable

work to be seen, so that the complaining member might have been pleased, if he had gone to the right department for artistic studies. Still, it is obvious, to all who know anything about the matter, that these students waste a large proportion of their time in a deplorable manner for lack of a little skilled direction; not a few of them choose examples of bad sculpture to draw from, when, to say nothing of the Elgin Marbles, which are so injured that they do not suit beginners, many capital sculptures are available. For example, the popular subject is a specimen of semi-barbarous Roman art, found near the Trajan Column, and called 'Head of a Barbarian Chief,' yet it would be hard to find a coarser type. Mr. Newton proposed some time ago to establish a teacher in the sculpture galleries, but this valuable proposal seems not to have been adopted. Why could not the Royal Academicians make this post a reward for one of their more competent students, so that beginners may cease to waste their time and energies?

IT is to be hoped that the British occupation of the island of Cyprus may at least result in the intelligent and systematic investigation of Cypriote inscriptions, sculptures, and fictilia. This will in some degree compensate the archaeological world for the loss it has experienced by the deportation to America of the collections made in that island by General di Cesnola.

AT a recent meeting of the St. Albans Restoration Committee, a decision was actually come to to put up a high pitched roof over the nave of that building. The Society of Antiquaries is, we are glad to say, making a move to oppose this monstrous project.

WE have received several lists of those to whom the *médailles d'honneur* have been awarded at Paris. The recipients will probably be for France, MM. François and Bouguereau; MM. Meissonier, Gérôme, and Cabanel, having had the medal on a previous occasion, will be *rappelé* this time; M. Siémiradzki, Russia; Signor Pasini, Italy; Señor Pradilla, Spain; M. Wauters, Belgium; with Messrs. Herkomer and Millais, already announced, are the names of which there appear to be no doubt. Herren Makart, Matejke, and Munkácsy, representing Austria and Hungary, are spoken of as likely to receive the honour. Mention is also made of Signor Monteverde for sculpture. Our readers will remember the remarkable picture of the young Spaniard, Señor Pradilla, described in our notice of the *Exposition Universelle*, and also M. Siémiradzki's large composition, 'Les Torches Vivantes de Neron.' MM. Pasini and Wauters have on various occasions exhibited some of their more important works in England. Assuming the list we have given to be correct, the decision cannot help exciting both surprise and regret in the minds of those interested in art. Especially unfortunate is the French selection, three out of the five, MM. Cabanel, François, and Bouguereau, certainly not rising above respectable mediocrity. And more strange the omission of MM. Laurens and Jules Breton. Of course, it will be seen these awards have been due to the influence of the *Institut*, and this must convince French painters that there will be no fair chance for the free development of the most genuine and original art of the country till that organization is abolished. In none of the lists do we find the names of Herren Knaus, Lenbach, or Menzel; if they are really omitted it will make the bias of the jury still more evident.

THE Imperial Russian Archaeological Commission has just issued its Report for the year 1875, in which Dr. Stephani publishes an important memoir on the excavations in Southern Russia (chiefly in the neighbourhood of Kertsch) in the year 1874. Several new Greek inscriptions have turned up, one of which contains the name of the Bosporic King Sauromates, who reigned, according to legends on coins, from 94 A.D. to 124 A.D.

THE last-issued fasciculus of the *Archäologisch-epigraphische Mittheilungen aus Oesterreich* con-

tains an account, taken from special periodicals, of archaeological and epigraphical discoveries in Hungary, Dacia, Aquileia, Dalmatia, and Noricum, by Dr. Otto Hirschfeld; also the first portion of a description of Greek vases in the Museo Civico at Trieste.

HERR ERNST WASMUTH, publisher at Berlin, has just brought out photographic fac-similes, without the colours, of the terra-cotta statues found at Tanagra and Ephesus, and bought by the Berlin Museum. This cheap edition is for the use of those who cannot afford to buy the splendid illustrations of the same monuments edited by Herr Reinhard Kekulé for the Imperial German Archaeological Institute.

ST. KATHERINE CREE church, London, so famous in respect to the histories of Holbein and Laud, is in course of restoration, the architect being Mr. Blomfield. As the estimate for the works there does not exceed 2,700*l.*, we presume no great harm is intended. It is proposed to cut down the pews, and remove a gallery excrescence, to rebuild part of the clerestory, and repair the east window. This building is one of the most interesting works of its kind in the City.

THE Society for Photographing Relics of Old London, which has already done good service in the way of its office, proposes to add to records previously published, the following subjects:—Temple Bar; Gate and Courtyard of 102, Leadenhall Street, demolished in 1875; Houses in Gray's Inn Lane, demolished in 1878; Shop in Brewer Street, Soho; the "Sir Paul Pindar," Bishopsgate Street; Houses in Holborn. These transcripts are to be in permanent photography. Mr. A. Marks, Long Ditton, Surrey, receives subscriptions to the Society.

THE gates of the cathedral at Strasbourg, executed in bronze *repoussé* by M. Chertier, after M. A. Geoffroy's models, and the compositions of M. Steinheil, are complete.

THE French painter, M. J. A. Duval-Le-Camus, son of Pierre Duval-Le-Camus, is dead. He obtained a third medal in 1843, a second medal in 1845, the Legion in 1859.

SMALL is the number of churches which have escaped the "restorer." Of the few fortunate—

*Reliquia Danorum atque immittis Achilli—*

none is better known, none dearer to the archaeologist and lover of antiquity, or more prized by the artist, than Rye Church. It is proposed to "restore" this building to something like its pristine condition, though what that may have been it would be hard to say, seeing that portions dating from the Romanesque days to the basest "Georgian style" are to be found in this unusually picturesque building. Messrs. Street and Christian have, we are told, prepared plans for a complete series of operations, and money in aid is solicited from all who believe that it is desirable to efface almost every trace of the history of a building which is the "cynosure" of an ancient town. The building was badly treated of old, but it is out of our power to replace what has been destroyed; to correct the errors of our forefathers in this respect is impossible, if we would not deprive what is still uninjured of its charm and its genuineness. Mr. Street may readily produce a more beautiful building than the ancient structure at Rye, but not even his genius and learning can endow a new church with that grace of time's bestowing which clothes the ancient walls, piers, pillars, windows, and doorways. To remove the old pews and replace them by stalls will by no means add to the comfort of the parishioners, or to the profitableness of the sermons delivered from the fine and characteristic pulpit, which has been good enough for six generations of townsmen and their pastors, and is a capital example of its kind. A smartly restored church, standing among the old tombstones in the profoundly impressive graveyard, must needs be out of keeping, unless it is intended to "restore" the tombs, or abolish them altogether. It does not seem that there is the

slightest need for the proposed operations at Rye, and it is to be hoped that funds may not be forthcoming for this transmogrification. If it is really needful to repair any part of the structure, that would be better done by an engineer than by architects.

AMONG recent French fine art publications we have "Nouvelles Archives de l'Art Français, Recueil de Documents inédits, publiés par la Société de l'Histoire de l'Art Français," volume for the year 1878; and "Le Grand Clocher de la Cathédrale de Troyes, Notice Historique et Archéologique," by M. Léon Pigeotte, avec une vue de sa reconstitution, by M. H. Boulanger.

## MUSIC

### ROSSINI'S "SEMIRAMIDE."

THE transformation of the styles of composers at various periods in their careers is an instructive and interesting study: it is specially suggestive in the case of Rossini. When the Italian musician wrote the oratorio of "Mosè in Egitto" for the Lenten sacred performances at Naples in 1818, it seemed as if he then intended to resume his practice of works of the ecclesiastical school, to which he was so attached in his youthful days at Pesaro and Bologna, that his teacher, Father Mattei (who always called Rossini "Il Tedeschino"—the little German—owing to the pupil's enthusiasm for Mozart and Haydn), often expressed the opinion that Rossini would be the successor of the famous Father Martini. The success of the oratorio was not followed up until the composer had written his final operas. In 1823 Rossini, by the production of "Semiramide" in Venice, created a second Italian operatic school, for, whilst displaying to the utmost extent his partiality for florid vocalization in the solos of the chief characters, he invested the chorals numbers and the pyramidal part of Oroë with a solemnity and a grandeur which he displayed on a still greater scale in the score of his concluding masterpiece, in Paris, the "William Tell" of 1829. After Rossini had produced his "Stabat Mater" and his "Messe Solennelle" (the last in 1864; but the orchestration of it he never completed) it is probable, had his life been prolonged beyond 1868, that he would have carried out his often-expressed intention to renew his writing of sacred music, for which he never lost his predilection. "Semiramide" was first heard here in 1824 at the King's Theatre (Her Majesty's), with Madame Pasta in the title part; it was during the season when Rossini paid his first and only visit to this country, but he never fulfilled his engagement to compose the opera, "Ugo, Rè d'Italia," expressly for London in 1824. What singers were heard in that year!—Madame Catalani, Madame Pasta, Madame Ronzi de Begnis, Madame Caradori, Madame Vestris, Señor García the tenor (father of Malibran and Madame Viardot), Signori Porto and Remorini, basses. "Semiramide," however, has always been a difficult opera to mount, despite the fact that the tenor part, Idreno, is so insignificant, for of the two airs Rossini wrote for the Indian prince—sustained at Venice, by the way, in 1823 by our English tenor Sinclair—one piece has been lost and the other air, in twelve-eight time, *maestoso*, is generally omitted, our so-called first-class tenors objecting to blacken their faces for Idreno. After Pasta, Grisi was accepted as the model Semiramide, and her mantle was inherited by Tietjens. In 1875 an attempt was made to revive "Semiramide" at Covent Garden with the Viennese *prima donna* Frau Wilt, known here as Madame Vilda. It was a failure, although M. Faure was Assur. Now, in 1878, Semiramide is assigned to a vocalist whose *répertoire*, with only two exceptions, has hitherto been confined to the Sontag-Persiani line of parts; yet, from the vocal point of view, Madame Adelina Patti has achieved one of her greatest triumphs; historically, all reminiscences of Pasta, Grisi, and Tietjens must be completely

discarded, not from considerations of size and stature, as it is not a necessity for the lyric drama that a *prima donna* should be either a giantess or a dwarf; dramatic genius is not to be measured by inches or by physical attributes. Madame Patti is too great an artist to fail in the conception of any character; her facial expression, her faculty of listening well, and her pantomimic action were indicated in Semiramide; but if her delineation be compared with that of her predecessors, it will be seen that it was not developed in the noblest and loftiest style of tragedy; the assumption lacked dignity and majesty, and the volume of voice in the declamatory recitatives was not sufficient. In the singing of the cavatina *con coro*, "Bel raggio," the execution of the *bravura* passages was perfect, and the emotional expression she threw into the duets, "Serbami ognor" and the "Giorno d'orroro," has never been surpassed. There is not a vocalist in the Covent Garden company except Madame Patti who could have conquered the complexities of the *cadenzas* with such taste, tact, and precision. Madame Patti is also loyal to her colleagues in the cast, identifying herself with the assumed character and disregarding the audience before her. This self-abnegation, this freedom from singing and acting at the stage-lights, enable her hearers to watch every gesture, to follow every movement with intense interest. It need scarcely be added that the acknowledgments of one of the most crowded houses of the season were not deficient in enthusiasm; the applause came from all parts of the house, and the triumph of the artist was the more significant as she was not adequately supported. Madame Scalchi has some fine notes in her voice, but there is ever and anon a guttural twang, which is not sympathetic; her acting is cold and conventional. Albini, at the memorable performance of the opera on the 6th of April, 1847, the opening night of the Royal Italian Opera, took the house by storm as Arsace; her successor, Mdlle. Angri, was a fine actress, and in recent times the French contralto, Madame Trebelli, has excelled in the part, both vocally and dramatically. In the "Giorno d'orroro," which was enthusiastically encored, the subdued tones of Madame Scalchi blended nicely with the *timbre* of Madame Patti's organ. M. Maurel has not the most remote notion of the proper mode of singing the Rossinian *roulades*, which were not enunciated smoothly. Signs of haste were unmistakable in the *ensemble*. The chorals sang with exhausted voices. The overture was encored, and the conductor, Signor Bevignani, did his best to secure exactitude. There was a gorgeous *mise en scène*, and Signor Tagliafico, the Oroë of 1847, had not forgotten, as stage-manager, the mounting by the late Mr. Harris.

### HER MAJESTY'S THEATRE.

MOZART'S "Nozze di Figaro" is one of those operas which require a very powerful cast, every artist of which ought to be a good musician with strong dramatic powers. In the palmy days of Italian opera in this country, the revival of the work was regarded as an event of the season, and the leading singers, setting aside their jealousies and their rivalries, coalesced to render the *ensemble* as effective as possible, secondary parts being undertaken, indeed, by first-class singers. How changed is all this! Who could look at the names of the representatives in the masterpiece of comic opera on the 11th inst., at the Haymarket opera-house, without referring to the days of Grisi, Persiani, Albini, Tamburini, Marini, Lablache, and other celebrities. What have we now? Signor Del Puente as the Count, Mdlle. Salla as the Countess, Signor Galassi Figaro, with Madame Crosmond Susanna. It is impossible to imagine inferiority and incapacity carried to a greater extreme. On the other hand, there were redeeming delineations, such as the Cherubino of Madame Trebelli, admirably acted and well sung, who secured an encore for the love-song, "Voi che sapete"; the capital comedy of Madame Lablache as Marcellina; the snakelike vindictiveness of Signor Rinaldi as Bartolo, and the *buffo* assumption of Dr. Bartolo

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by M. Thierry. The treat of the night, however, was in the overture and the accompaniments. When there is a Mozartian opera it is a gala night for the orchestral performers, and the audience found in the instrumentation consolation for the shortcomings of the principal singers.

### Musical Gossipy.

MR. MAPLESON's benefit concert and operatic performance will take place this day (July 20th), at the Crystal Palace.

THREE concerts have been given this week at the Paris Universal Exhibition, in the Trocadéro Salle des Fêtes, on the 17th, 18th, and 20th inst., with programmes of English compositions, executed by a French orchestra, an English pianist, British vocalists, Scotch and Welsh choirs, as well as that of Mr. Henry Leslie. Notices of the performances will be given in next week's *Athenæum*, as the concluding concert only takes place this day (Saturday).

MR. S. BRANDRAM introduced, at his dramatic recital in the Royal Albert Hall, on the 17th, a musical programme in which he had the aid of the London Vocal Union, Miss Anna Williams (solo singer), and Mr. S. Naylor (conductor). The Monday organ recital on the 15th inst. was given by Mr. T. Pettit.

At the next Social Science Congress will be discussed the question, "How can a sound knowledge of music be best and most generally disseminated?" In Paris the question is answered by the government grants to three opera-houses to promote the lyric drama, and by money allowances to enterprising concert directors. The French Academy, for instance, has just awarded to M. Guiraud, the composer of the opera 'Piccolino,' the prize of 120*l.* for the authorship of the most meritorious musical composition played within the three years preceding the award. Then in France the knowledge of music is disseminated through the activity of a real Conservatoire, out of which pupils are provided adequate to fill all the desks of complete orchestras throughout France, and to be choristers and solo singers. It is the State which mainly supports musical training and permanent operatic establishments.

LITTLE surprise will be expressed in musical circles when it is stated that another attempt is being made, under the auspices of the Prince of Wales, to bring about an amalgamation of the Royal Academy of Music and the Kensington National Training School of Music, in order to obtain from Parliament a subvention. At present the Academy has a grant of 500*l.* voted annually. There is no other money paid by Government for musical instruction, except the one shilling per head from the Education Department for instruction in singing by ear. There are no funds to promote the teaching of the art of vocalization by sight. A meeting took place at Marlborough House last Saturday, the Prince of Wales presiding, at which the Committees of Kensington and Tenterden Street were represented. As usual, the amateur members of these Committees are in favour of amalgamation, especially those of the Kensington establishment, for money is really required to maintain it; but the Academy professors, with Prof. Macfarren, the Principal, strongly oppose the proposed union. If the country could be induced to sanction a Parliamentary grant for a genuine national musical institution, this "pressure from without" might secure the formation of a Conservatoire on the Continental system, that is, the effective training of students enough to form a full orchestra, to supply choristers for cathedrals, churches, and opera-houses, and to form a body of professors, to be dispersed through the country, really capable of teaching composition, counterpoint, fugue, &c. The Marlborough House meeting came to no resolution, but the amalgamation scheme will be again agitated.

An association of amateurs of Italian opera performed Mozart's 'Don Giovanni' on the afternoon of the 17th inst. at the Opéra Comique,

Strand. There were some curtailments in the recitations, but as regards the solos, concerted pieces, and choruses, the score was strictly followed; in fact, some numbers were restored that are too often omitted at the Italian opera-houses. The minuet was danced gracefully by four couples, all amateurs. If the performance, which took place in the presence of a fashionable assemblage, was not so good as that which was witnessed at the production of Marchetti's 'Ruy Blas' and Petrella's 'Ione,' the deficiency must be ascribed to the greater difficulties of the vocal parts in Mozart's masterpiece. At all events, to essay 'Don Giovanni' at all was a daring venture, to be remembered in amateur annals.

THE Royal Italian Opera season will be ended this evening (Saturday) with Signor Verdi's 'Aida'; last night (July 19th) was the benefit of Mdlle. Albani, who sang in single acts of 'Rigoletto,' 'Lucia,' and 'Traviata.' On Thursday Madame Adelina Patti for her benefit took the part of Amina in the 'Sonnambula,' an opera in which she made her first appearance in this country, after her successes in the United States. The subscription season at Her Majesty's Theatre terminated July 13th, with the sixth representation of Bizet's 'Carmen.' There were six performances for this week, namely, 'Il Flauto Magico' (Monday), 'Robert le Diable' (Tuesday), 'Trovatore' (Wednesday), 'Carmen' (Thursday), 'Il Talismano' (Friday), and 'Fidelio' (this day, Saturday), at reduced prices, and with dispensation of the rules about evening dress. Mdlle. Marimon, Madame Trebelli, Signori Campanini, Marini, and Rota have left; the present troupe comprises Madame Gerster, Mdlle. Valleria, Mdlle. Minnie Hauk, Mdlle. Bauermeister, Madame Pappenheim, Mdlle. Tremelli, Signori Fancelli, Bettini, Rinaldini, Del Puente, Galassi, Herr Behrens, &c. Mr. Mapleson, prior to his departure with his company to New York to open the Academy of Music Opera-house, will make a tour in the provinces. Madame Patti and Madame Gerster have declined the offers of engagement for Russia; the former will give a series of Italian opera representations in October in Berlin; Madame Gerster has not yet accepted the proposal to visit America. Madame Nilsson will be here for an autumnal tour in the provinces to sing at concerts. Madame Trebelli will sing again in the Scandinavian provinces. Sir Michael Costa will go to Bade near Vienna.

THE Board School *séle* at the Crystal Palace last Saturday, under the presidency of Sir Charles Reed, the chairman of the Board, was a great success. Nearly 30,000 visitors attended the concert of children, numbering 3,000 voices, who sang compositions by Mendelssohn, Dr. Gauntlett, Mr. Brinley Richards, Dr. Lowell Mason, &c., concluding with Dr. John Bull's National Anthem. Last Tuesday there was a grand gathering of another kind, the great Band of Hope *séle*, at which there were two concerts, with 10,000 total abstainers joining in them, under the direction of Mr. F. Smith, with Mr. F. J. Read at the Handel organ.

THE final concerts of the season were the Italian Opera programme at the Royal Albert Hall, on the 13th inst., under the direction of Signor Li Calsi and Mr. Cowen, with Madame Gerster, Mdlle. Valleria, Mdlle. Salla, Mdlle. Tremelli, Miss Cummings, Madame Trebelli, Madame Crossmond, Signori Fancelli, Galassi, Rota, Herr Behrens, and M. Thierry; the Matinée of Madame Cellini, at Willis's Room, on the 13th, with the aid of Madame Viard-Louis, Madame Varley Liebe, M. Albert, Messrs. Hoyte, Parker, and Leigh, Signor de Lara, &c.; the Matinée of Mr. Wilby Cooper, the tenor, in the Langham Hall, on the 13th inst., with the co-operation of the vocalists Mesdames E. Wynne and Poole, the Misses Siedle, Woodcock, Lynton, Clayton, B. Reeves, and Percy, Signor Uri, Messrs. A. Hooper, Wadmore, Pope, and S. Smith, and the accompanists Miss Wilcocks, Messrs. A. Gilbert, Cozens, and Hargitt; an after-

noon concert at Grosvenor House, on the 15th inst., by permission of the Duke of Westminster, in aid of the St. Saviour's Cancer Hospital, at which the vocalists were Mesdames E. Wynne, Zimé, and Davison, Misses J. Sherrington, D'Alton, and Armin, Messrs. Shakespeare, B. Lane, and B. McGuckin, Signori Augieri and Federici; the solo instrumentalists Fräulein Kitty Berger, the zither, and Mr. John Thomas, harp; conductors Mr. H. Parker, Signori Unia and Bisaccia.

MR. BRINLEY RICHARDS, the composer, and Mr. E. J. Hopkins, the Temple organist, who were the examiners in the competition for the musical scholarship in the Ladies' Division of the Crystal Palace School of Art, Science, and Literature, awarded the prize to Miss H. Blagden, of Sydenham.

THE oratorio 'Christus,' by Herr Kiel, was a great success at the third Silesian Musical Festival, held at Görlitz; there was also a new symphony by Count Hochberg, who composed under the name of Z. H. Franz. Handel's 'Judas Macabaeus' was the great attraction of the second Schleswig Holstein Festival celebrated at Kiel. The Hamburg Impresario announces that he will produce during one season all the operas of Herr Wagner in succession, that is, 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' 'Tristan,' 'The Master Singers,' and the four operas of the 'Nibelungen.'

### DRAMA

REPRINTS OF SINGLE PLAYS OF SHAKSPEARE.  
*Shakspeare's A Midsummer Night's Dream*; *Julius Caesar*. Edited by William Aldis Wright, M.A. (Clarendon Press Series.)  
*Shakspeare's A Midsummer Night's Dream*; *Hamlet*. Edited by Samuel Neil. *Coriolanus*. Edited by James Colville, M.A. *King John*. Edited by F. G. Fleay, M.A. (Collins's School and College Classics.)

SLOWLY a sense of the value of a correct and intelligible text of Shakspeare has spread among English readers, and careful editions of single plays supplant now the reprints of such inaccurate editions of the entire works as were formerly in favour. Few living readers are likely to see the completion of the stupendous variorum edition commenced by Mr. Howard Furness, and intended and destined, it appears, when finished, to prove encyclopaedic as regards critical and exegetical opinion and information. Of this four volumes only, including three plays, have as yet appeared, and the rate of progress is based apparently upon calculations of a return to patriarchal longevity on the part of the subscribers. Meanwhile the general reader, whose mind is not exercised by speculations about the meaning of a few disputed or undecipherable passages, and who is content to believe that Shakspeare is intended for man and not man for Shakspeare, may console himself by the possession of such practically excellent texts as those supplied by Singer or Dyce, the last named writer the most competent, it might almost be said inspired, editor our early literature has yet found.

Those who require single plays rather than collected editions find themselves well treated; the Clarendon series, though confined to select plays, supplying all information concerning them which the student, whatever his aims, is likely to require, and the School and College series of Messrs. Collins coming scarcely, if at all, behind it.

To the former series have been added 'A Midsummer Night's Dream' and 'Julius Caesar'; to the latter 'Hamlet', 'A Midsummer Night's Dream,' and 'Coriolanus.' In the case of the Clarendon reprints, the name of Mr. W. Aldis Wright is a guarantee for purity of text, and ingenuity and sanity of conjecture. So established in favour are the previous volumes, it is scarcely too much to say that every earnest student of Shakspeare, in which class of course actors, with very few exceptions, are not counted, turns to them with a feeling of security. In the volumes now under notice, the prefatory matter is ample and not redundant, and the notes are copious and valuable. They are, moreover, at the close of the volume, and do not interfere with the comfort of the reader. Too much has been said against the plan of presenting—to alter a well known phrase of Joseph Surface—a rivulet of text meandering through a meadow of commentary. There is a frame of mind which a book constructed on this principle suits, and there are books of this class, like the edition of Milton's Minor Poems, by Thomas Warton, which, unless Ritson returns from his grave, no lover of poetry will, if he can help it, be without. Such books are, however, for hours of dreaming rather than those of close application, and a complete series of plays like the two before us should enable nine readers out of ten to dispense with the cumbersome variorum editions now in course of expulsion from all but the most comprehensive libraries.

Mr. Wright is compelled to mention the conjectures of previous writers concerning the intention of Shakspeare in his writings to satirize his contemporaries. He abstains, however, from giving to these the weight of his authority. Chalmers's assertion that the fifth line of a famous speech of Theseus in the 'Midsummer Night's Dream,' "One sees more devils than vast hell can hold," is plainly a sarcasm on Lodge's pamphlet, called 'Wit's Misery and the World's Madness, discovering the Incarnate Devils of this Age,' is thus recorded. It may be assumed that the intention is to cast discredit upon the view when we find it stated that "an equally strong reason for believing that Shakspeare had read Lodge's tract before writing 'A Midsummer Night's Dream' is that he uses the word 'compact,' which is also found in Lodge." The italics are our own. Chalmers supposes that, inasmuch as Lodge, in his tract, while mentioning other poets, "suppresses" (q.y. omits) "Shakspeare's name," Shakspeare in revenge wrote against him the line above quoted. Idiosyncrasies differ, and judgments differ with them. Most men, however, who look at the nature of Shakspeare's few references to his contemporaries will doubt the possibility of his seeking to be revenged at all upon Lodge for such a cause, and will be still more dubious whether a revenge such as he is supposed to have taken would quite have satisfied him in case his wrath had been really stirred. Mr. Halpin's marvellously ingenious and fanciful theory concerning the speech of Oberon to Puck (Act ii. sc. 1, lines 148 *et seq.*) is rejected, as requiring for its acceptance "the exercise of something more than faith," a verdict in which we will acquiesce if with this theory is banished a whole series of conjectures concerning the personal applica-

tion supposed to underlie different speeches. A good *résumé* of fairy mythology forms also a portion of the Preface.

It is natural to compare with this edition of 'A Midsummer Night's Dream' that which Mr. Neil has edited for Collins's School and College Classics. Much of the ground traversed by the editors is of course the same. Mr. Neil's preface is twice as long as that of Mr. Wright. It is, perhaps, more convenient in one respect, in consequence of its arrangement under different heads, but is decidedly more discursive. The notes are not widely different in number or in quality, though the parallel passages are longer with Mr. Neil, and the glossarial notes fewer and less concise. Mr. Neil quotes more frequently such authorities as Knight, Karl Elze, Dyce, &c.

Mr. Wright rarely mentions any recent commentator, but is full of allusions to Cotgrave and other lexicographers. In sum, it may be said that both editions are satisfactory. The questions for examination at the close of the Collins series constitute a feature likely to recommend the book for purely scholastic purposes. A schoolmaster might tremble, however, at putting to a schoolboy of the high-pressure type some of the questions Mr. Neil supplies. A youth well up in modern explanation might find matter for a tolerably long "go in" in response to an inquiry, "What explanations have been given of 'wondrous strange snow'?"

In his 'Hamlet' Mr. Neil has of course been indebted to the two-volume edition of the play recently published as part of the American variorum edition, to which previous reference has been made. His obligations are neither numerous nor important. It may of course fairly be pleaded that no future editor of 'Hamlet' will be able to dispense with Mr. Furness's volumes, or to introduce much matter which is not already therein. Dr. Colville's preface to the Collins Series 'Coriolanus' is short, without being on that account less satisfactory. The notes are also shorter, as a rule, than those of Mr. Neil.

Mr. Fleay claims for his edition of 'King John' that "although one of a series" it "is conducted on a different plan from any other play therein," and that, except in one or two unimportant respects, it is a sample of an edition of the whole of Shakspeare's works which he has been preparing for nearly twenty years. Containing, as it does, three plays entire, two of them edited for the first time, it is, he believes, the cheapest critical edition of any work of Shakspeare's hitherto published. The two plays which accompany the 'King John' of Shakspeare are the two parts of the 'Troublesome Reign of King John.' These works Mr. Fleay, on the strength of evidence both internal and external, assigns to Lodge and Greene. A chapter in the introduction on the play of Stukeley is derived in part from Mr. Simpson's 'School of Shakspeare.' Mr. Fleay's notes and preliminary observations show much research.

*Erratum.*—By the accidental transposition of a quotation mark, the concluding paragraph of Dramatic Gossip was spoiled last week. It should have run,—"The well-known drama of Dumeran, Gabriel, and Dupeuty, 'Victorine; ou, la Nuit porte Conseil,' first produced at the Porte Saint-Martin nearly fifty years ago, has been revived at the Théâtre Cluny."

NOTICES TO CORRESPONDENTS.—S. D. L.—E. M. E.—T. B. G.—R. M.—G. J. C. S.—J. T. W.—received.  
S. J. W.—declined with thanks.

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